

# MUSICAL AMERICA

Edited by John C. Freund

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## SHE WANTS HER "NATURAL PROFITS"

Quaker City Concert Manager  
Brings Suit Against  
Josef Lhevinne.

But Russian Virtuoso Denies Knowledge of  
Contract to Give Two Concerts in Philadelphias, in November, 1905—Present  
Manager Makes Statement.

One of the penalties of being a celebrity has now been realized by Josef Lhevinne, the famous Russian pianist, who is creating a musical furore in his work during the present season, under the management of Steinway & Sons.

Mr. Lhevinne has been sued by Mrs. Frances Graeff Sime, who claims damages for his failure to play at two concerts in Philadelphia which, she states, she arranged. Mrs. Sime, in her affidavit accompanying the suit and claim for damages, alleges that, on November 13, 1905, Lhevinne, through John Warren, then his manager, contracted with her for two concerts in Philadelphia. One of these concerts was to have been given at the Bellevue-Stratford on the morning of January 16, 1906, and the other in Griffith Hall on the evening of the 17th. When the time for the concerts came, she says, the virtuoso failed to appear.

Mrs. Sime claims that she expended \$400 in arranging for local appearances for these concerts, and wants pay for the "natural profits" which she would have made had the concerts been given, also stating that her musical prestige and reputation as a promoter and manager was impaired by the failure of Lhevinne to appear.

In a supplementary affidavit, Mrs. Sime further states that on the evening prior to the morning concert at the Bellevue-Stratford she received word that Lhevinne was ill, and she had to telephone to more than two hundred prominent society women to prevent them from being inconvenienced.

When asked about this matter, Ernst Urchs, head of the Concert and Artist Department of Steinway & Sons, and manager for Mr. Lhevinne, said: "Steinway & Sons are not in any way involved in this matter, and at the time of this alleged occurrence were not in the slightest degree connected with or interested in the Lhevinne tour. — Mr. Lhevinne states that he had no written contract with Mr. Warren, and he had not authorized any Philadelphia engagements."

### Francis Rogers at the White House.

WASHINGTON, Jan. 7.—Mrs. Roosevelt began a series of evening musicales at the White House on Friday evening, when some 400 guests were invited to hear Francis Rogers, baritone, and Edith Jewell, violinist, with Bruno Huhn at the piano. The musical took place in the East Room. The military aides to the President assisted in the seating of the company.

### Max Bendix Succeeds Sam Franko.

Owing to the pressure of his many other professional activities Sam Franko resigned his position as concert-master at the Manhattan Opera House last Saturday. He has been succeeded by Max Bendix, who was Theodore Thomas' concert-master for several years.



*Greetings to Musical America  
Nellie Melba*

World-Renowned Australian Soprano, Who Recently Began Her Engagement at the  
Manhattan Opera House, New York City  
(See page 4)

### SAVE PHONOGRAPH RECORDS.

#### Vienna Musical Societies Start Historic and Educational Collections.

VIENNA, Jan. 8.—The leading musical societies are starting archival collections of phonograph records, not only to perpetuate vocal and instrumental achievements, but in the hope that they will prove valuable for teaching purposes.

The Conservatory of Music has begun with the voices of its ex-pupils who are now famous. The Imperial Court Opera will collect the records of the voices of the greatest singers performing there. It will also collect records of especially fine orchestral performances.

#### Renaud to Leave Manhattan.

Mario Sammarco, Mr. Hammerstein's new baritone, who is to replace Maurice Renaud, will sail for this country January 19, and will make his début at the Manhattan Opera House on February 1 in "I Pagliacci." Sammarco has been appearing for the last three years at Covent Garden, and has just signed a new contract for three years longer. Renaud's final appearance here will be on January 16.

#### Katherine Goodson Arrives.

BOSTON, Jan. 10.—Katherine Goodson, the English pianiste, arrived here to-day on the *Cymric*. She makes her début with the Boston Symphony Orchestra next week.

## NORDICA SINGS FOR NEW YORK ADMIRERS

Demonstrative Audience at  
Her First Carnegie  
Hall Concert

Philharmonic Orchestra with Wassily Safonoff Directing and Charles Anthony, the Young Boston Pianist, Assist in Making the Affair a Brilliant One.

Mme. Nordica sang for the first time this season in Carnegie Hall, New York, Tuesday night. Her audience was cordial in receiving her and applauding her various numbers. The singer had the assistance of the Philharmonic Orchestra, under its own conductor, Wassily Safonoff, and Charles Anthony, the young pianist.

Mme. Nordica sang Beethoven's scena and aria, "Ah Perfido," a group of four modern songs, with piano accompaniments played by Romayne Simmons, and *Brünhilde's* final scene in Wagner's "Götterdämmerung." Little change was noted in the quality of her voice and her art; she again demonstrated her right to the enviable reputation she has enjoyed as a vocalist of the first rank. Her phrasing and diction have a charm that invariably wins the sympathy of her hearers. In the music of *Brünhilde* she reached the highest point of her achievement. The songs were Quilter's "Now Sleeps the Petal," Brahms' "Meine Liebe ist Grün," Liza Lehmann's "Titania's Cradle," ("I Know a Bank,") and Peter Cornelius' "Song of Solomon." She sang them with feeling and intelligence. She added to the four two more—a dramatic Hungarian air, and Grieg's song, "In Kahn," of which she sang the latter with beautiful taste, and in the former she produced some strangely explosive effects with her high notes.

Mr. Anthony contributed Tschaikowsky's B flat minor concerto to the programme, and displayed exceptional talents. His playing was that of a sincere artist who is well equipped technically, and whose future should be brilliant.

The Philharmonic Society gave a capital performance of Tschaikowsky's "Romeo and Juliet" overture-fantasy. Mr. Safonoff's reading of the composition was spirited.

### EMIL MOLLENHAUER CHOSEN.

Will Conduct Noteworthy Band Concert  
in Boston Next Month.

BOSTON, Jan. 6.—It has been definitely decided that Emil Mollenauer will conduct the greatest military band ever assembled under one director, on the occasion of the concert to be given under the auspices of the Boston Musicians' Protective Association in Mechanics' Hall, Sunday evening, February 10.

This orchestral band will consist of 325 pieces, each member being a professional player, and, in most cases, a Boston musician. Mr. Mollenauer has secured the services of the popular cornetist of Sousa's Band, Herbert L. Clark, as soloist. The concert will be unique in the musical history of the country.

## SCHEEL'S ORCHESTRA PLAYS IN WASHINGTON

Rosenthal's Performance of Chopin Concerto Arouses Enthusiasm.

Liszt's Dante Symphony, Given for First Time at the Capital, Makes Deep Impression—Novelty by Jan Sibelius and Wagner Overture Also Played.

WASHINGTON, Jan. 7.—The third Philadelphia Orchestra concert at the Belasco last week added another signal triumph to the brilliant record already scored by that organization in Washington this season. The two features of greater importance were the first appearance here with orchestra this season of Moriz Rosenthal and the performance of Liszt's "Dante" symphony by the orchestra, with a women's chorus from Philadelphia.

Either one of these events would have been sufficient to have insured the artistic success of the concert. The lesser factors in the programme contributed in their way to the general grouping, and were well adapted for supporting the bigger numbers. They were the "Swan of Tuonela," by the Finnish composer, Sibelius, and Wagner's overture to "The Flying Dutchman." Society was well represented and the applause was enthusiastic and discriminative.

The brilliant playing of Rosenthal, who gave the Chopin concerto in E minor, served to intensify the impressions he made here last month. The very perfection of his art was subordinated to the correct interpretation of the individual work and the composer, and never bent toward personal glorification. It was in every respect a masterly performance. He was recalled again and again, and finally responded with his own "Papillons."

The orchestra played with splendid vim and power. The "Dante" symphony made a profound impression by its breadth and scope and the illuminative manner in which it was performed. The Sibelius number was also of novel interest.

### OPERA STAR ROBBED OF GEMS.

#### Mario Ancona Loses Valuable Presents From Royalty.

Mario Ancona, the baritone at the Manhattan Opera House, was robbed of his jewelry and a large sum of money on Monday night.

The singer was ill that night and did not take his part at the Manhattan Opera House. About 8:30 o'clock he left his room to go to the café for dinner and returned half an hour later.

The thief had taken advantage of his absence to steal a small bag containing the jewelry. Ancona said he could not place any value on it, as many of the jewels were gifts, several from royal personages.

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The Adamowski Trio, The Boston Symphony Quartet, The Olive Mead Quartet, Mrs. Bertha Cushing Child, Prof. Wm. H. Errett, Prof. George Proctor, H. G. Tucker, Alice Robbins Cole, Alwin Schroeder, and The Musical Club, composed of the following numbers: Sophie, Miss Annie Estelle Hollis, Mrs. Gertrude S. Holt, Mrs. Blanche M. Kilduff, Miss Teresa Mahoney, Mrs. Gertrude Miller Woodruff, Miss Jeanette Belle Ellis; contraltos, Mrs. Louise Bruce Brooks, Mrs. Bertha Cushing Child, Miss Adelaide Griggs, Miss Celestine Cornelison, Miss Abbie Nickerson; tenors, Bruce Hobbs, Thomas Johnson, Robert Martin, George J. Parker, Heinrich Schurmann; basses, D. M. Babcock, W. B. Phillips, Clarence H. Wilson, L. B. Merrill, Geo. H. Woods.

## Ossip Gabrilowitsch Welcomed Warmly By New York Audiences

### Brilliant Young Russian Pianist Plays Tschaikowsky Concerto at the Philharmonic Society's Concerts.

The New York Philharmonic Society's fourth pair of concerts, at Carnegie Hall, on Friday afternoon and Saturday evening of last week, marked the reintroduction to New York audiences of Ossip Gabrilowitsch, the Russian pianist, who has made a transcontinental tour since his arrival in this country early in the season.

Mr. Gabrilowitsch chose the Tschaikowsky concerto in B flat minor, a work that will always be a favorite with pianists and public alike on account of its imposing dimensions, the opportunities it affords an artist to display the whole gamut of his pianistic resources, the outlet it offers the fiery musical temperament and its effective coloring.

The distinguished young Russian gave a performance conceived on broad lines and entirely devoid of trickeries. His facile finger and wrist technique and his sensitive shading enabled him to obtain delightful effects in the passage work of the first movement, notably in the last cadenza, while the pompous chords were played with imposing sonority. In the adagio his wide range of tonal hues and tints afforded him fitting expression for the appealing poetic sentiment of his conception. The rhythmic throbbing of the succeeding allegro was exquisitely effected, while a well-adjusted battle of contrasts in the last movement formed a brilliant climax. The complete understanding that manifestly existed between the pianist and the orchestra under Mr. Safonoff's direction seemed to act as a mutual inspiration. Mr. Gabrilowitsch was recalled repeatedly at the conclusion of the work.

In the makeup of the purely orchestral part of the programme Faust was given perhaps undue honor, for in addition to Wagner's "Eine Faust Overture," there were Liszt's pictorial settings of two episodes from Lenau's "Faust"—"The Nocturnal Procession"—and the sensational "Mephisto Waltz." The principal feature, however, was Beethoven's fourth symphony, which is one of the most seldom played of the nine.

Mr. Safonoff's reading of the work, as was to be expected, differed in many respects from the conventional, but it was none the less interesting on that account. If the tempi were occasionally exaggerated, especially in the adagio and the finale, in the latter case at the expense of lucidity of meaning, the grace and vitality and unity of design that characterized the performance, as a whole, silenced carping criticism. "Eine Faust Overture" was played with rather less finish, but the Liszt numbers were realistically treated.

Press comments:  
"Ossip Gabrilowitsch has materially advanced and ripened in his art since he was last here, and to all his fire and impetu-

osity he has added breadth of style and repose. He played Tschaikowsky's first concerto in B flat minor with an imposing sweep and power and also with much appreciation of its more poetical qualities."—New York "Times."

"The Tschaikowsky concerto unquestionably commanded the most interest on the programme, and an admirable performance it received by Gabrilowitsch and the orchestra. The young Russian's reading of this broadly melodious and rhythmically vigorous composition was finely felt, exquisitely phrased and eloquent with emotional subtlety."—New York "Press."

"Mr. Gabrilowitsch played the popular Tschaikowsky concerto as well as anything a New York audience has heard him interpret. His tone was big and admirably controlled, his touch particularly crisp and his phrasing excellent."—New York "Herald."

### SAMAROFF DELIGHTS BRIDGEPORT AUDIENCE

#### Young American Pianiste Appears Under Auspices of the Wednesday Musical Club.

BRIDGEPORT, CONN., Jan. 7.—A piano recital of unusual merit and interest deeply impressed a large audience at the North Church on Wednesday afternoon. The artiste was Olga Samaroff, the young American pianiste, who is a woman of fine appearance and great musical attainments.

Everything Mme. Samaroff essayed showed an insight, authority and breadth that were remarkable. The Bach fugue was invested with noble dignity of tone and style, while the Liszt "Liebestraum" was given with the utmost delicacy and appealing sentiment. The Scriabine nocturne for left hand alone, a novelty here, was played with ease and suavity, while Liszt's twelfth rhapsody was a tour de force.

The recital was given under the auspices of the Wednesday Musical Club, the members of which had every reason to feel gratified with its success.

#### Must Salute National Air.

WASHINGTON, Jan. 7.—The army regulations have been amended so as to provide that whenever "The Star-Spangled Banner" is played by the band on a formal occasion at a military station, or at any place where persons belonging to the military service are present in their official capacity, all officers and enlisted men present shall stand at attention, and even if not in the ranks, they shall render the prescribed salute, the position of the salute being retained until the last note of the National air.

## HEARTY APPROVAL FOR MISS SCHNITZER

### Her Second Piano Recital in New York a Great Triumph.

Originality and Freshness of Conception Characterize Performance of Young Artist—Mendelssohn Hall Audience Enjoys Programme of Varied Interest.

Rarely does a youthful pianiste evoke such mature consideration and hearty approval as does Germaine Schnitzer, whose second New York recital was given Monday at Mendelssohn Hall before a large and fashionable audience.

As on her first appearance, her playing was distinguished by decided originality and freshness of conception. Her interpretation of a work is not always traditional; however, it is perhaps the more interesting for that very reason. She has abundance of sentiment, and in most cases does not permit it to lead her astray. As far as technique is concerned, Miss Schnitzer is more than well equipped. Her *fortes* are masculine in power of tone and vigor of execution; her moderately loud and soft passages are delightful in their mellow fluency.

More than this, she has personality, distinct and vivid. While her manner at times shows a decided and appealing youthfulness, one feels that she is pouring forth from an abundant treasure house a part of her generous store.

The programme on Monday showed rather a preponderance of Chopin, a composer not so well suited to the artist's style as the more stately Bach or Beethoven. The former's "Prélude and Fugue" in F minor and the latter's "Sonata Appassionata" were the first numbers given.

Perhaps the finest work of the afternoon was Dubois' "Les Abeilles," which the pianiste played in a masterly way, so that she had to respond to the numerous recalls, as she did to the applause which followed the Chopin "Scherzo" in B minor.

The inevitable Liszt "Rhapsodie," in this case the ninth, completed the programme, and, in its varied effects, afforded Miss Schnitzer an opportunity of displaying to the full her virtuosity, of which the other numbers, a Chopin "Impromptu," "Valse" and "Nocturne," Mendelssohn's "Variations Serieuses" and Schumann's "In der Nacht" had given a foretaste.

#### Remove Screen From Orchestra.

In order to accommodate those opera-goers who have subscribed for seats in the front rows of the orchestra, and who have found that the new hooded screen dividing them from the musicians impedes the full view of the stage, the management of the Metropolitan Opera House has decided that the screen, which had already been slightly lowered, will in future be entirely removed, except at the performances of German music dramas.



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## PHILADELPHIA HEARS SIBELIUS SYMPHONY

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Orchestral Programmes in Four Days  
and Large Audiences the Rule.

PHILADELPHIA, Jan. 7.—At the third concert of the Boston Symphony Orchestra, given in the Academy of Music this evening, the following programme was given: Overture to Goethe's "Egmont". Beethoven Concerto in D major for violin and orchestra ..... Beethoven Concertmeister Willy Hess, Soloist. Symphony No. 1, E minor..... Sibelius

The chief interest centered in the Sibelius number, which was given here for the first time. With the exception of his "Swan of Tuonela," which the Philadelphia Orchestra has given twice, the works of this young, but vigorous and talented, Finnish composer, are little known here. But the rendition of his symphony to-night was distinctly pleasing to the audience.

It is somewhat difficult to place it. Considering the stormy and sometimes tragic history of Finland it would be natural to look for a somewhat stormy and rugged musical expression from a native composer. Instead of which, in the two first movements, andante, the prevailing thematic treatment is melodious, beautifully illustrated, especially by the strings, flutes and harps, and only occasionally broken by the contrasting effect of climaxes by the full orchestra, with brasses predominating.

The scherzo introduces themes which suggest more distinctly national characteristics and in the finale there is a tempestuousness of theme, a wild and passionate mood, more characteristic of the Northland from which it came. The instrumentation of the orchestra was superb, and Dr. Muck, as a conductor, was at once commanding and illuminating.

The Beethoven number was given with good effect, and Willy Hess, in the concerto, distinguished himself. The solo part in this concerto has been described as the embroidery to the dominant motif. Hess' playing to-night was dainty and graceful, and so impressed was the audience that it demanded a repetition. In spite of the fact that this makes four orchestral performances within four days, the attendance was large, an incidental proof that Philadelphia has made good its claim to a progressive musical pre-eminence.

A. E.

### To Give Gounod's "Redemption."

The Catholic Dramatic Oratorio Society, under the conductorship of Alexander McQuirk, has at present in preparation Gounod's "Redemption," a work which has not been given in this city for a number of years. The society, which aims to give oratorios of pleasing and melodious nature, to please the general music-loving public, consists of a chorus of one hundred and fifty solo voices, and was organized by Selma Kronold, formerly of the Metropolitan Opera House. In connection with the work of the society, Mme. Kronold teaches a number of promising voices without remuneration.

### Mr. Goerlitz's Toast.

"To 1907," was Ernest Goerlitz's toast in the small hours of January 2 at the Metropolitan, "but as for 1906, the year of the chorus strike, the San Francisco fire, the Caruso affair and its sequel, the nervous illness of Mr. Conried, all I can say is—May such another year never be seen."

## MUSIC A POPULAR STUDY IN NORMAL COLLEGE

Henry Thomas Fleck Introduces Subject in an Interesting Manner to Young Women  
Students—Declares There Is a Great Future For the Musical Life of Educational  
Institutions—Conducts Unique Course in Opera.



PROF. FLECK CONDUCTING OPERA CLASS AT NEW YORK NORMAL COLLEGE

Music as an educational force in this country is finally coming into its own, but it is only after a long and difficult struggle by valiant pioneers that this is so. The work done in the public schools has frequently been discussed in MUSICAL AMERICA, and has for some time interested the general public.

A phase of musical life not so well known is that of our great colleges and universities, a phase which cannot be neglected, for here is continued and amplified the very rudimentary work commenced in the public schools. With a few notable exceptions, music in the colleges has been the exclusive property of a few students whose sheer love of the art has led them to devote to it their spare moments.

No more striking instance of this is to be found than the Normal College (for women) in the City of New York, where until the last few years the work in music consisted of the study of the major and minor scales and intervals. This state of affairs continued until the chair of music was vacated by the death of the former professor.

The new incumbent, Henry Thomas Fleck, has instituted a course of music which is unique not only in the curricula of free institutions all over the world, but in colleges and universities where large sums are paid yearly for tuition. This refers particularly to the work done in the advanced grades.

In the Normal College, which consists of a high school course of four years and a

college course of two, music is compulsory throughout the former. In the latter it is elective and may be taken three or five hours a week. The complete course includes history, theory and aesthetics.

It is the ambition of Prof. Fleck to make music an academic study independent of the cultural element, that is, to have it take rank with subjects like mathematics, as a valuable means of increasing mental muscle and agility. For this reason special attention is given to its theoretical side.

In a recent interview given to MUSICAL AMERICA, Prof. Fleck said: "There are two reasons why music has never acquired academic dignity, first, because it has always been considered merely as a sort of 'fill in' suitable for entertainments, etc.; secondly, because with rare exceptions the chairs of music have been filled by dilettanti. Of course, there are exceptions, notably so the chairs of Yale and Harvard, the University of Pennsylvania and Columbia University. But as a rule the professors of music have not been able to command the respect of either the musical or the academic world."

A day devoted to an examination of the musical life of the college, per se, independent of the many quartette, glee and mandolin clubs, and the college string orchestra, would bring to light something of the following order of procedure:

At nine o'clock 2,500 of the students assemble in the chapel, where after a short Bible reading, two or three songs of standard merit are sung by the student

body, under the direction of Prof. Fleck. In preparation for this, various groups of classes have been given individual instruction during the week by the professor's able assistant, Mrs. Egbert. The first principles of breathing and voice emission are taught, as well as the elements of phrasing, shading, etc.

After the chapel exercises, a visit to the various rooms of the high school departments reveals in progress sessions of classes in sight singing and harmony where are laid the foundations for the more interesting and original work carried on in the college course.

Besides more advanced work in harmony, lectures on the history of music and special work in musical pedagogics, Prof. Fleck gives a course of opera, a course as unique as it is interesting. The class assembles weekly in either the gymnasium or the reception room of the college paper, "The Echo." A history of the composition of the work is given, the story told and traced to its various literary or historic sources, as the case may be.

Then the professor plays through the score on the piano, the students following on individual copies. At intervals he pauses to expound on the means used to obtain certain effects, on the treatment of similar themes by other composers, etc.

A spirit of informality and of rapport between student and lecturer presides over these hours, which make them not only a variation of the weekly round of stereotype lessons, but almost like spontaneous happenings. Naturally, they are looked forward to and keenly appreciated.

The work at present done in the college is, according to Professor Fleck, only a beginning. To give, in conclusion, his own words: "There is a great future for the musical life of the colleges. Once introduced as a recognized academic subject, there is no limit to the benefit and culture to be derived therefrom."



**JOSEPH LEVINNE**  
SEASON 1906-07

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## IMMENSE AUDIENCE GREETS EMMA EAMES

American Soprano Reappears  
at The Metropolitan  
In "Tosca."

Marked Increase in Dramatic Power and  
Vocal Warmth—Caruso Prevented by  
Hoarseness from Singing in "Lucia"  
is Replaced by Andreas Dippel.

### ONE WEEK AT THE METROPOLITAN

Wednesday, Jan. 2—"Tosca;" Mmes. Eames, Jacoby; MM. Caruso, Scotti, Dufchire, Rossi.  
Friday, Jan. 4—"Fédora;" Mmes. Cavalieri, Alten, Manfeld, Jacoby; MM. Caruso, Scotti, Paroli, Bégné, Mühlmann.  
Saturday, Jan. 5, Matinée—"Lakmé;" Mmes. Sembrich, Ja'oby; MM. Rouselliere, Journet, Simard, Baro.  
Evening—"Siegfried;" Mmes. Fleischer-Edel, Kirkby-Lunn, Rappold; MM. Burian, Van Rooy, Goritz, Reiss, Blas.  
Monday, Jan. 7—"Lucia;" Mmes. Sembrich, Simeoli; MM. Dippel, Stracciari, Journet.  
Wednesday, Jan. 9—"Romeo et Juliette;" Miss Farrar, Mmes. Jacoby; MM. Rouselliere, Plançon, Journet, Simard, Mühlmann.

Emma Eames' rentrée at the Metropolitan Opera House in the title rôle of Puccini's "Tosca" drew such an immense audience that before the performance began there was neither seat nor standing room to be had in any part of the house.

Mme. Eames has frequently been heard in New York as *Tosca*, but never before has she sung the part in such a thoroughly convincing and satisfying manner as on this occasion. She showed a marked gain in dramatic strength, her acting was more impassioned, her voice, too, of warmer quality, more human appeal. Her classic beauty added its own potent charm to an impersonation of Sardou's heroine that went far towards obliterating the long-harbored impression that this American soprano is temperamentally cold. The warm applause that swept through the auditorium when she first appeared was repeated frequently throughout the evening.

Mr. Caruso, though seriously indisposed, insisted upon assuming the rôle of *Mario*, as arranged, and, far from betraying any evidences of not being in the best of health, gave one of the best performances he has offered this season, singing with even more emotional warmth and fervor than usual. Mr. Scotti also shared the honors of the evening with his impressively realistic portrayal of the villain, *Scarpia*.

On Monday evening Mr. Caruso was prevented by severe hoarseness from taking his place in the cast of "Lucia." Mr. Dippel, the ever-ready, substituted for him as *Edgardo*, with the sincerity and conscientiousness that invariably characterize this artist's work. Mme. Sembrich again sang the title rôle in her well-known impeccable style.

#### Seniors of Opera School Sing.

Senior pupils of Cornelie Mysenheyem, a former court singer in the royal theatres of Munich and Amsterdam, and at present the vocal instructor at the Conried Metropolitan Opera School, gave a soiree musicale at the Waldorf-Astoria Myrtle Room Thursday evening. Edith Milligan, a pupil of Leopold Wolfsohn, and Wilma Anderson, a graduate of the conservatory in Brussels, assisted in carrying out the programme. Those of Mme. Mysenheyem's pupils who appeared were Clara Herzog, Jean Judels, Mrs. Kathryn Rogers, Elsie Kenny, Leona Schultze, Millie Engel, Mercedes De Cordoba, Verona Miller, Gertrude Betts, Josephine Bouvier and Julia Sladkus Horwitz.

Frida Hempel, who takes the place of Geraldine Farrar at the Royal Opera House in Berlin, has just made her first appearance there. She enjoyed such a triumph as is rarely witnessed in Germany when a coloratura singer undertakes such a hackneyed rôle as *Gilda*.

**H. G. TUCKER**  
CONCERT PIANIST AND  
TEACHER  
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## Collecting Rare Old Prints Is Mme. Melba's Pet Hobby

Eminent Songstress Takes Keen Pleasure in  
Outdoor Sports and Also Finds a Game  
of Dominoes Refreshing.

IT is about as difficult to interview Mme. Melba as it is to obtain an audience with the Czar of Russia, for the great Australian songstress was fed, as a child, on the most rigid Presbyterian diet, and all through her brilliant career certain of the principles inculcated during those early years have persistently clung to her, with the result that she has an incurable aversion to talking about herself.

At her apartments in the Barcelona she is surrounded by a little bodyguard of devoted friends and companions, who stand between her and importunate outside curiosity. Their ranks will be considerably augmented in a few days, when the head butler of her London house arrives, for, stalwart of stature and formidable of mien, he is said to be a whole regiment in himself.

In view of the great diva's dislike for discussing her own success, he who would know some of the details that do not stray into print every day concerning the homage she is accustomed to receiving from crowned heads, who recognize in her as regal a figure in the realm of song as they are in their domain, must avail himself of the kind offices of her secretary, Miss Murphy. Among her admirers she has none more staunch than King Edward and Queen Alexandra, a fact proven by the frequent commands she receives to sing at court, when in England.

Mme. Melba had just come in from the opera matinée when she drew back the portières to receive the representative of MUSICAL AMERICA. Her manner was gracious to a degree, unaffectedly frank and genial.

"Indeed, I am glad to be back in America," she said. "I always am. You have such a nice climate here, for one thing. I was out walking in the park this morning. Can you imagine a day like this, with such invigorating air and cheerful sunshine, in dear, foggy, old London in January? Never!"

She settled herself gracefully in the corner of a low divan behind a table, on which a scattered set of dominoes told the tale of an interrupted game.

"Oh, yes," she said, in reply to an involuntary expression of surprise, "I love dominoes. I can play by the hour; it is such a refreshing diversion after the tension of my public work."

"And what is your pet hobby?"

"Pictures. A day in an art gallery is one of my greatest pleasures. My favorite artist? Rembrandt, perhaps—he is one of my gods. And of his paintings, I am especially fond of his portraits of himself, with their fine characterization and incidental illustration of his life's history. They appeal to me more than his larger canvases. Next to him, I like the early English painters, Reynolds, Gainsborough and their contemporaries."

At the question, whether she had ever dabbled with brushes and oils herself, Melba laughed, evasively, and Miss Murphy had to be appealed to. It was interesting to hear that in the hall of her London house there hang two pictures that she painted at the age of fourteen, which have excited the admiration of no less a personage in the art world than John Sargent. She also has a large collection of old French and English prints, to which she is constantly making additions as she runs across rarities that catch her fancy. Modern paintings are less attractive to her. Another interesting item is the fact that her son's bride is the heiress to one of the most famous collections of old masterpieces in England, the Tufton collection.

At her London house, by the way, she spends only about four months of the year. For the Summer, she usually rents some picturesque home in rural England. Last year, for instance, she occupied Lord Charles Beresford's house at Coombe. Automobiling is now one of her favorite outdoor sports, but it has not superseded her love for riding. Her skill as a horsewoman has long been familiar to Londoners, who can frequently see her riding in Hyde Park during the season.

"What do you think of the operatic campaign here in New York?" she was asked.

## COLLECTING RARE OLD PRINTS IS MME. MELBA'S PET HOBBY

## HAMMERSTEIN REVIVES "L'ELISIR D'AMORE"

Bonci Adds to His Laurels  
In Popular Old Donizetti  
Opera.

Conductor Campanini Compelled to Suspend  
Rule Against Encores After Tenor Aria.  
Another Pronounced Success for Gilibert  
in Comic Role.

### ONE WEEK AT THE MANHATTAN

Wednesday, Jan. 2—"La Traviata;" Mmes. Melba, Zucchari, Severini; MM. Bassi, Renaud, Gilibert, Venturini.  
Friday, Jan. 4—"Carmen;" Mmes. Bressler-Gianoli, Donalda, Trentini, Giacconi; MM. Dalmore, Renaud, Gilibert, Daddi.  
Saturday, Jan. 5, Matinée—"L'Elisir d'Amore;" Mmes. Pinkert, Trentini; MM. Bonci, Seveliac, Gilibert.  
Evening—"La Traviata," with Mme. Donald as Violetta.  
Monday, Jan. 7—"Il Trovatore;" Mmes. Russ di Cisneros; MM. Dalmore, Seveliac, Mugnoz, Techi.  
Wednesday, Jan. 9—"L'Elisir d'Amore," with same cast as on Saturday.

The only new production of the week at the Manhattan Opera House was Donizetti's gay, refreshing "L'Elisir d'Amore," which was received with so much favor that it was repeated on Wednesday night, the revival of Rossini's "Il Barbiere di Siviglia" being postponed till next Monday to make room for it.

Mr. Bonci's conception of *Nemorino* differs characteristically from that of Mr. Caruso, but it is no less interesting. His singing was again an illustration of consummate vocal skill and taste. Such were the demonstrations of enthusiasm after his "Una Furtiva Lagrima," which was one of the most exquisitely artistic performances heard in New York in many a day, that Mr. Campanini was forced to relax, for once, his "no encore" rule, to which he had rigidly adhered since the opening of the season.

Mme. Pinkert's technical dexterity and flaws of voice quality had ample scope in the music of *Adina*; Mme. Trentini was a vivacious little *Gianetta*, while Mr. Gilibert's *Doctor Dulcamara* was one of the finest features of the production.

## SENSATIONAL SUCCESS!! OF Mlle. GERMAINE SCHNITZER PIANISTE In her New York and Boston debuts

### New York

Her tone is remarkably large and uncouth in quality, and she can control it to a fine-spun delicacy. She has likewise a fine equipment of technical dexterity and brilliancy. She has unquestionably a positive musical temperament and a strong individuality. *Times*.

She has a superb tone, big, sonorous, rich and wide in range. *The Sun*.

There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Willfulness and beauty may both be discerned.



*Evening Mail.*  
Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach-playing has never been heard here.

*Evening Post.*  
She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility. *World*.

Jan. 3—Boston Symphony Orchestra  
" 7—Second New York Recital  
" 12— " Boston Recital

For terms and dates address

To say that she achieved success is to put it all too mildly. Hers was a blazing triumph; a complete conquest. This girl is without question the greatest and most important new voice in pianoforte playing that has sounded upon us for a decade at least. *Journal*.

The eager warmth of youth was in all her playing, but of a youth that has learned so soon to control itself, that knows the secrets of design and proportion.

*Evening Transcript.*  
She is a musician; she is also a poet. It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists.

*Herald.*  
Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order.

She not only startled and delighted her hearers by her brilliance and power, but won her way into their hearts by the spontaneity and the intensity of her emotional expression. *American*

**Coming Appearances:**  
Jan. 16—Philadelphia Recital  
" 27—New York Symphony Orchestra  
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## Ganz Tells How He Stirred Germans With D'Indy Works

Berlin Audience Applauded the "Mountain Symphony" Despite Its Antipathy For Leader of the French School.

### INTERVIEWED IN CHICAGO

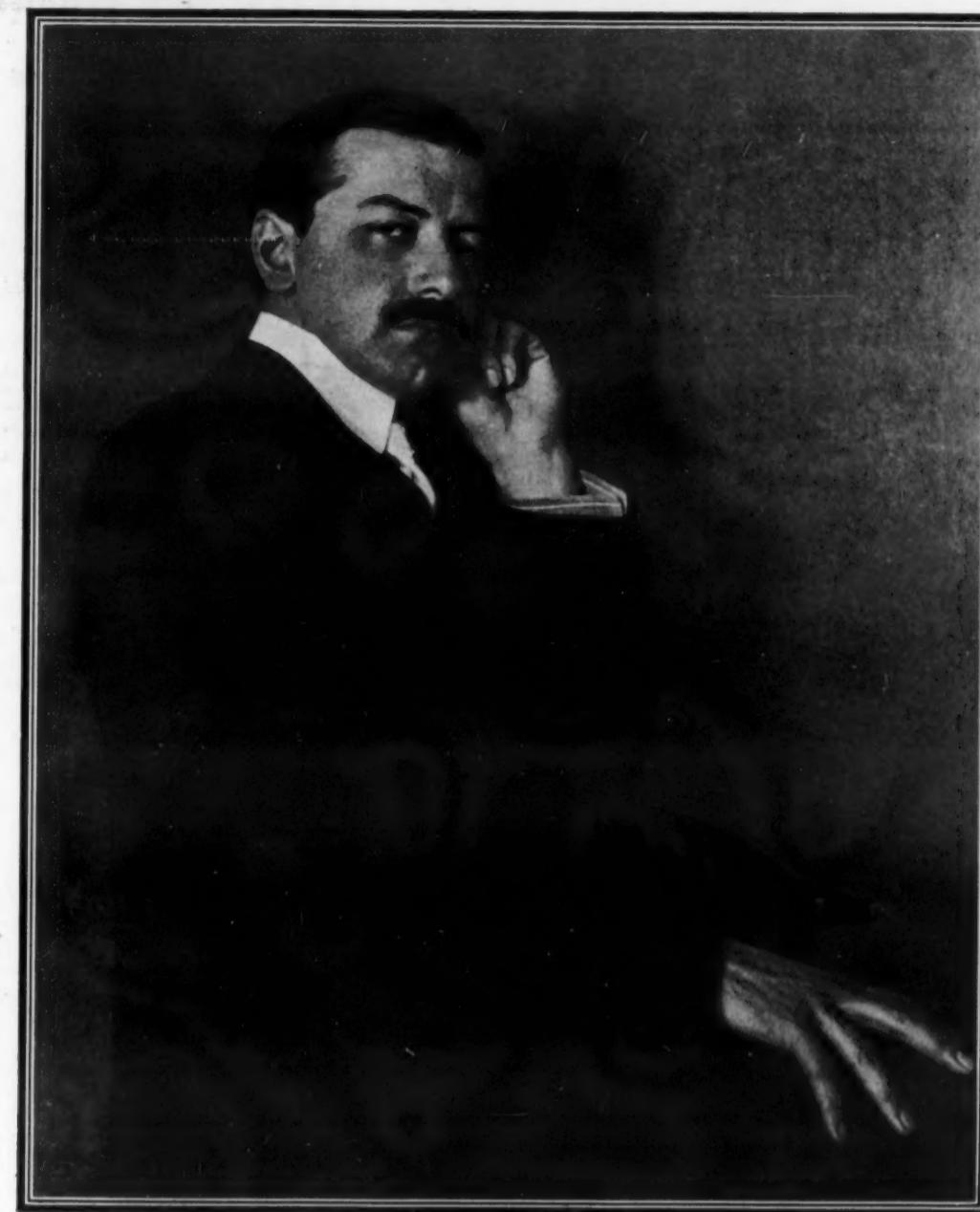
CHICAGO, Jan. 8.—Rudolph Ganz, the distinguished Swiss pianist, accompanied by his wife, Mary Forrest Ganz, the well-known singer, arrived in the city of his adoption last week, only eight days from the shores of Europe. Mr. Ganz was looking well, although he declared his European trip was one of constant labor, and no idle holiday. "To begin with," remarked Mr. Ganz, "I may say that my six weeks of concerts in Berlin at the Beethoven Saal with Philharmonic Orchestra were successful in several respects, in addition to the appreciation of an audience that is always grateful to an artist. At my first appearance in the German capital, I played a concerto by Emil Paur, the composer directing the Philharmonic Orchestra in person. Perhaps you might consider that my appearance with the same body, when I presented for the first time D'Indy's 'Mountain Symphony,' was more novel, inasmuch as the distinguished leader of the French school has been more or less outspoken concerning German musical affairs.



ANTON ROY GANZ  
Son of Rudolph Ganz, the Distinguished Pianist.  
This Photograph was Taken in Aeschi,  
Switzerland

D'Indy's anti-German ideas naturally stirred up the German press considerably, and it required something that the Americans denominate as 'nerve' to produce the work of the distinguished, but disliked Frenchman. However dogmatic the German may be in his adherence to his ideals of art, he is cordial and broad, and the audiences were not only fair, but demonstrative in their encouragement. When I presented this composition a second time, under the direction of Busoni, the famous critic of the 'Staats-Zeitung,' Mr. Spanuth remarked that the Germans need not make any effort to display any friendliness to D'Indy, as it is almost on the verge of inhospitality to have his works produced in Berlin after his caustic comments concerning the current lack of musical taste in Germany.

"Again, I stirred up the dear old Berliners, when in playing the Beethoven C minor concerto I used the cadenza by Alkan, which had not been played there for thirty years. Nine concertos in four weeks is rather record-making, I fancy, for Berlin, but that was my pleasurable accomplishment. My two recitals in the Reichstag, the annual concerts of the Berlin press, had the distinguished attendance of many great people in the art world, whose friendship I prize most highly. Af-



To Mr. John C. Tremend  
head and front of "Musical America"  
with sincere regards

Rudolph Ganz

Jan. 1907

terward I gave a concert in Cassel, in the residence of the Duke of Hess, and several concerts in Munich with the Kaim Orchestra.

"Our tournée in Switzerland was also successful beyond my expectations, although that is my native land. I did not find the old saying true, 'that a prophet is without honor in his own country.' I have booked return concerts in all of these places. Next February I will return to Berlin in another series of concerts, in which I propose to produce another series of novelties, as I find the cultivated and appreciative public there very kindly disposed toward meritorious music, no matter whether the composers have, or have not, voiced themselves concerning the modern tendencies of Germany in music. In one of my recitals in Berlin I received cards after the performance from Martin Krause, Godowski, Lessmann and Arthur Hartman.

C. E. N.

two rhapsodies by Dohnany; and two very clever pieces by Debussy, 'Masks,' 'The Happy Island.' Later in the season I shall present several new pieces by Ravel that are still in manuscript, not yet having come off the press. As for my own compositions, since you ask it, I may say that I have a series of eight new French songs that Mrs. Ganz will sing here this season; and I am hard at work upon my new concerto that I expect to introduce in Berlin."

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Louise ORMSBY

## BALTIMORE MAY HEAR TWO OPERA COMPANIES

Visits of Both the New York Organizations Are Being Planned.

Unlikely That Any Wagner Works Will be Given as Public Has Shown Preference for Other Schools—Four Performances by Conried's Singers.

BALTIMORE, Jan. 7.—Grand opera proved so profitable in Baltimore last Spring that the Metropolitan Opera Company of New York will return for a series of performances at the Lyric in March next. It is also not unlikely that the Manhattan Company will give a few performances at the same theatre shortly afterward.

These announcements are made by Bernhard Ulrich, manager of the Lyric, who says that Mr. Conried's aggregation will sing four operas, on March 25, 26 and 27. Most of the noted stars of the company will appear, including Geraldine Farrar and the other newcomers, with the possible exception of the Wagnerian contingent.

It is probable that German opera will be abandoned during the Baltimore season, this city, in the minds of the Lyric management, having shown a preference for the Italian and French works. The operas selected, together with the casts, will be announced in a week or two.

If the arrangements pending with Mr. Hammerstein are completed Mme. Melba will be heard here, as well as Signor Bonci and the other Manhattan stars.

### ST. LOUIS WANTS SEASON OF OPERA

Steps Taken to Secure San Carlo Company for Winter Engagement in 1908.

ST. LOUIS, Jan. 9.—One of the results of Henry Russell's artistic success in his season of opera in New Orleans with the San Carlo Opera Company has been to turn the attention of St. Louis to the idea of a grand opera season. Overtures, it seems, have been made to Mr. Russell with a view to his adoption of St. Louis next year as the Winter home of his organization.

Whether Mr. Russell will decide to do this and forsake the field in New Orleans which M. Charley's French opera company cultivated there for many years successfully is still an open question. The New Orleans "Times-Democrat" has taken up the matter and makes a plea for the continuance there of Mr. Russell's enterprise, on the ground that to let the newly come impresario go and leave New Orleans without operatic resources would be "to take a backward step in the artistic world." Public opinion in the Southern city has agreed that Mr. Russell's organization is a fine one and that the artistic standard of his performances has been high.

### "SALOME" ON JANUARY 22.

Strauss Opera to be Principal Feature of Conried's Benefit Performance.

Richard Strauss' much-discussed "Salome" will be given for the first time in America at the Metropolitan Opera House on January 22. The event is to be Mr. Conried's annual benefit and the price of the orchestra stalls will be ten dollars each.

As the opera occupies only an hour and forty minutes it will be preceded by a miscellaneous concert, in which all the stars of the company, with the exception of those appearing in the opera, will participate. The principal rôles of "Salome" will be sung by Olive Fremstad, Carl Burrian, Anton van Rooy and Louise Homer. Alfred Hertz will conduct.

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## DAMROSCH TO ASSIST IN TORONTO CONCERT

National Festival Chorus and New York Orchestra to Combine.

Mrs. Le Grand Reed Will Soon Make Her First Appearance in Canadian City—Henry Lautz Joins Conservatory Staff—Other Music Notes of Interest.

TORONTO, Jan. 7.—On January 14 and 15, at Massey Hall, the National Festival Chorus, under Dr. Albert Ham, and the New York Symphony Orchestra, conducted by Dr. Walter Damrosch, will give a joint performance. The advance sale so far has exceeded that of last year by more than 40 per cent.

Mrs. Le Grand Reed will make her first appearance in Toronto at Massey Hall on January 19. Mrs. Reed is a pupil of Jean de Reszke, and has been recently liberally endorsed by the New York press; naturally much is expected of her. She will be assisted by Kelley Cole, tenor; Karl Grienuer, solo 'cellist, and Ethel Cave Cole, pianiste.

Henry S. Lautz has joined the staff of vocal teachers at the Toronto Conservatory of Music, and will make a specialty of tone production and the coaching of German song; also oratorio. Mr. Lautz has arranged to give an invitation recital each month during the season, with the assistance of other artists, and the first evening will be devoted to the works of Bach, Beethoven and Mozart. The other evenings will be: Schubert, Schumann, Franz, Loewe, Cornelius, Wagner, Liszt, Brahms, Strauss, Bürgert, Reger, Woltz, Pfitzner and Humperdinck. The first evening is announced for the middle of February.

J. M. Sherlock has been engaged to sing the tenor solos in "The Messiah" with the Belleville Philharmonic Society, of which Vincent S. Hunt, Mus. Bac., formerly of Toronto, is the conductor. The performance will take place on February 1.

A meeting of the Executive Board of the Toronto Conservatory Symphony Orchestra was held on Wednesday evening. The members of the board were enthusiastic over the bright prospects for the season's work.

E. W. Schuch, the well-known vocal teacher in Toronto, has resumed his classes after the holidays, with gratifying attendance. Mr. Schuch has achieved an enviable reputation through the successes of his pupils. Recent church appointments from his studio are: Miss Annie Murray, contralto, to St. Paul's Presbyterian Church, and Mr. Fred Gearing, baritone, to New St. Andrew's. In the concert field his excellence as a teacher is demonstrated by the successes of his pupils, Bertha Crawford and Donald MacGregor.

H. H. W.

### Mr. Taussig's Essay on Vocal Art.

MUSICAL AMERICA has received an interesting little pamphlet on "Theory vs. Practice in the Art of Singing" by Ethan Allen Taussig, well known both here and abroad as a singer and teacher of noteworthy attainments. The essay is conceived from an eminently sane standpoint and contains many useful suggestions to vocal students and teachers.

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## CASPAR KOCH IN ORGAN RECITAL

Allegheny's City Organist Gives 729th Concert of Series—His Career.

ALLEGHENY, Pa., Jan. 7.—Caspar P. Koch, city organist of Allegheny, and F. William Saalbach, baritone, presented an interesting programme Thursday evening in Carnegie Music Hall. This was the 729th in the series being given by Mr. Koch. Mr. Koch was born in Essen, Germany, in 1872, and came to America in



CASPAR KOCH

City Organist of Allegheny, Pa., Who Is Giving a Series of Recitals in Carnegie Music Hall

1881 to begin the study of music under Prof. Singenberger, the celebrated master of Gregorian music. At the age of 19 he became organist in Holy Trinity R. C. Church in Pittsburg and in 1901 he returned to Germany to study organ with Dr. Reimann and other foreign masters. While in Germany he gave recitals on some of the large organs in Berlin. He was appointed organist of St. Caecilia's Church of Ralston and gave weekly recitals on the great organ in the church. Upon his return he was appointed, in 1903, city organist of Allegheny and was also re-appointed organist of Holy Trinity R. C. Church.

Aside from his duties as city organist and his church work he has composed a great number of organ compositions, transcriptions, fugues for string orchestra and variations for full orchestra.

### Boston Girl Weds Music Teacher.

BOSTON, Jan. 7.—Society circles were given a sensation to-day by the publication of a despatch from Providence announcing the wedding in that city Saturday evening of Mary Frothingham Johnson, a sister-in-law of Governor Curtis Guild, Jr., and daughter of Edward C. Johnson, to Vittorio Orlandini, a music teacher and sewing machine agent, known to many as "Count" Orlandini, and son of Gilade Orlandini, an officer in the Italian army.

## MUSICAL DIRECTOR CRAZED BY WORK

Conductor Stix of "Princess Beggar" Company Insane.

Stricken Few Hours Before Opening of New Comic Opera—Had Charge of English Production of "Parsifal"—Musician of Exceptional Talents.

Just before the curtain went up for the opening act of "Princess Beggar," the new comic opera, produced Monday night at the Casino by the Paula Edwards Opera Company, the company was shocked to hear that their musical director, Carl Stix, had been taken late in the afternoon to the insane pavilion at Ward's Island.

Mr. Stix came to America with his family two years ago to assume the assistant musical directorship of Col. Savage's English production of "Parsifal." He is a native of Vienna, a man of rare talent, and his work in the "Parsifal" production was more than satisfactory. At the close of it, however, he found himself unable to secure a second engagement. He was almost in penury when his chance came with the "Princess Beggar" company.

Friends had told him that an engagement on Broadway meant fixed professional standing, and Mr. Stix went at his work like a demon. He rearranged the music of the piece and introduced several numbers of his own composition. The management was glad to have them, for they were of high merit.

At rehearsals he was tireless, but very patient. It was noticed, however, that he did not seem quite himself and was subject to fits of depression. Two weeks ago he told his wife that as he and she were now fabulously rich he intended to make her a present of Manhattan Island. The next day he said he was going to transform the Bronx into a paradise for Indians and invite all good Indians to come and live there. Each day his statements became more extravagant.

At the rehearsals his work still continued faultless. Musically he seemed to be perfectly sane. Otherwise he appeared to be growing worse. On Monday it was found necessary to take him to Ward's Island. He realized that the opera would be produced without him, but he submitted.

### Prize Competition at Conservatory.

The monthly lecture and prize recital of the Price-Cottle Conservatory was held on Saturday last, when Haydn was the composer selected for discussion. After the lecture pupils of the conservatory rendered an "Allegretto," by the composer, the audience of relatives and friends of the pupils and the pupils themselves sitting in judgment upon the players, and finally voting for the one who had given the best interpretation. The prize on Saturday was awarded to Jeannette McCartney. The February concert will be devoted to Mozart.

At a prominent conservatory in Chicago one of the questions put at a recent examination was, "What is a dirge?" and one boy wrote as answer, "A song a man sings when he is dead." —Exchange.

**Charlotte MACONDA**

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## HARRISBURG CHORAL SOCIETY'S NEW HEAD

Rt. Rev. James Henry Darlington Succeeds Rev. Dr. Chambers as President.

HARRISBURG, Pa., Jan. 7.—The Rt. Rev. James Henry Darlington, Bishop of the Diocese of Harrisburg, of the Episcopal Church, was elected president of the Harrisburg Choral Society for its eleventh year at a meeting last week. The election of Bishop Darlington, who is a thorough and experienced musician, is expected to put new life into the organization, at a time when its disruption seemed to be imminent. Rev. Dr. George S. Chambers, pastor of Pine Street Presbyterian Church, who was president of the society from the time of its organization, resigned without previous warning, saying that, after ten years' work, he thought he had done enough, and that some other member should take up the work.

The other officers elected are William J. Calder, first vice-president; David Fleming, second vice-president; John Fox Weiss, third vice-president; S. D. Sansom, treasurer; R. H. Swope, assistant treasurer; Rev. T. B. Thomas, secretary, and J. R. C. Wrenshall, librarian.

Bishop Darlington has had wide experience with musical organizations. At the University of New York, he was choir-master and leader of the college glee club. Later he was secretary of the Church Choral Society, Newark, N. J., and afterward for five years was president of the Amphion Choral Society of Brooklyn, N. Y., his former place of residence.

G. M. S.

### Alfred Hertz Shows How to Dance.

Alfred Hertz of the Metropolitan Opera House has shown his abilities in a new sphere of activity. He has become a dancer. In Strauss's "Salome," which is to be produced soon, Salome dances what is denominated the "Dance of Seven Veils." Now Olive Fremstad has accomplished many things, but she is not an Oriental dancer, so Mlle. Bianca Froehlich will impersonate her for the dance.

Hertz, it happens, is practically the only man in New York who has ever seen the "Dance of the Seven Veils." So at each rehearsal he is to the fore. He throws around him six overcoats and a pillow-slip, tries to look Eastern, and one by one discards the garments, while the orchestra sans its conductor throbs its most passionate music from out the pit.—New York "Morning Telegraph."

Many anecdotes of the great masters have been related that prove that composers, as a rule, have not figured amiably as critics of one another.

Handel swore that Gluck knew no more about counterpoint than his cook. Weber pronounced Beethoven a madman, and Haydn said of a brother musician that "he played the fiddle like a hog."

Liszt was particularly severe upon fellow artists. Some one was once playing to him a composition he evidently did not care for.

"What is that?" he asked.  
"It is Bennett's 'Maid of Orleans' sonata," was the reply.

"Ah," said the virtuoso, "what a pity that the original manuscript did not meet with the same fate as Joan!"

## FRANCIS MACMILLEN PLAYS IN CHICAGO

**Brilliant Young Artist Given Warm Reception by Large Audience.**

**His Technical Resources and Powers of Interpretation as Revealed in Programme of Exacting Nature Make a Profound Impression—Many Recalls.**

CHICAGO, Jan. 7.—Francis Macmillen, the young American violinist, who received part of his training in this city and the remainder abroad, gave a recital in Orchestra Hall on Thursday evening before an enthusiastic audience. The make-up of the programme proved the performer to be serious in his intentions, for it included a number of compositions that make extremely heavy demands upon a player's abilities.

The chaconne by Vitali, a work that is more than 200 years old, but strong and full of vitality, nevertheless, began the evening. The playing of this number brought Mr. Macmillen's earnestness immediately to notice. The reading was broad in conception and the technique was clean and crisp. In the concerto in D major, by Paganini, which followed, the young artist sustained the test of agility to which this composition subjected him in a brilliant manner. His tone was strong and clear and he played the rapid passages with accuracy of intonation and refreshing ease.

The Bach chaconne, one of the most exacting compositions in the whole range of violin literature, was given with a breadth of understanding that augurs well for Mr. Macmillen's standing among the great interpreters of the classics as he acquires the artistic maturity that comes only with long experience.

The remaining numbers were a romance in E minor by Sinding, an andante and rondo, as well as a minuet, by Mozart, an aria by Goldmark and the passacaglia by César Thomson on a theme by Handel. The audience recalled the player so frequently that several encores were added.

## HISTORY OF CHURCH MUSIC IN NEW YORK

**Announcement that Dr. A. H. Messiter's Recollections Will Soon Be Published.**

It may be recalled that a series of articles appeared in the New York "Tribune" during the Summer of 1904 describing the past and present state of church music in the metropolis. Acknowledgments were then made to Dr. Messiter for his help in relation to the history of music in Trinity Church, and the fact was recorded, we believe, that Dr. Messiter had written a voluminous work on the subject which was then seeking a publisher. Announcement is now made by Frederick Keppel that the manuscript of Dr. Messiter's work is to be published under the auspices of a committee composed of John M. Knapp, Howard W. Knapp, Robert Gibson, John M. Fulton, Frederick Keppel and Victor

## Boston Audiences Not Cold, Says Singer



ELVIRA LEVERONI

**Italian Opera Singer Who Denies Published Reports that She Considers Boston Audiences Reserved and Unfeeling in their Reception of Musicians**

BOSTON, Jan. 7.—Elvira Leveroni, the young Italian opera singer who has met with much success here and in Italy, takes serious exceptions to what she has been made to say in a published article in a Boston daily paper, to the effect that Boston audiences and the Boston people generally are reserved, cold blooded, and unfeeling in their reception of the efforts of an artist. Miss Leveroni insists that she has the warmest possible regards for Boston people, for Boston as a city and for Boston's audiences; in fact, she is a Boston girl and although loyally loving Italy, she is equally a patriotic American.

Baier. The title of the book will be "A History of the Choir and Music of Trinity Church, New York, from Its Organization to the Year 1897." By A. H. Messiter, Mus. Doc. (Annandale), Organist and Choirmaster of Trinity Church, 1866-1877. New York: Published by Edwin S. Gorham. The Rev. Dr. Dix, rector of Trinity, has given out the following letter approving the publication:

"I hear with pleasure that the notes and recollections of Dr. Arthur H. Messiter relating to the history of church music in Trinity Parish are about to be brought to light and given to us in the form of a

complete volume. The specimens of his work, which appeared some years ago in 'The Trinity Record' made a favorable impression and awakened a wish for more. I am doubly thankful for the promise of this book; in the first place, because it must form a valuable and entertaining addition to the musical and biographical literature of the day, and, secondly, because its publication will attest the devotion of a number of our younger men, themselves musicians, to him whom they once revered as their choirmaster and chief."

MORGAN DIX.  
Trinity Rectory, Michaelmas, 1906."

## ALEXANDER SCRIBABINE GIVES PIANO RECITAL

**Russian Composer Plays His Own Works in New York.**

**Programme Presented in Mendelssohn Hall Contains Prelude for Left Hand, Three Études, a Waltz, Six Mazurkas and His Third Sonata in F Sharp Major.**

Alexander Scriabine, the Russian composer-pianist, who made his American début a fortnight ago with the Russian Symphony Orchestra, was heard to better advantage at the recital of his own compositions in Mendelssohn Hall Thursday of last week. Mr. Scriabine has been called the modern Chopin. It is principally through a likeness of poetic temperament that the works of the two composers may be compared.

The first part of the programme was composed of an effective prelude for left hand alone, effective, not only because of its technical difficulties, "Two Poems," in contrasting moods, three études, a waltz, an "Allegro de Concert," six "Preludes" and three "Mazurkas," of which the last, a charming bit, was so heartily applauded that the composer had to repeat it.

His third sonata, in F sharp m'nor, which formed the second part of the programme, is probably fairly representative of his 200 published piano compositions. Its themes, often rather heavily loaded with ornamental or modifying clauses, are consistent in character; their treatment, though a trifle overrich, especially in the last movement, is skillful and of a singular refinement.

In all cases it was interesting to note how closely his compositions seemed to be the outcome of his own personality. They are distinguished by a charmingly fluent melodiousness, while the harmonic instability of the modern school is not absent.

## GRAND DUKE PLAYS OWN COMPOSITION

**Michael of Russia Entertains Keele Audience With His "Influenza March."**

LONDON, Jan. 7.—The Grand Duke Michael of Russia and Countess Torby, who are now staying at Keele Hall, Staffordshire, attended a concert Thursday night in aid of the Keele Cricket Club. His Imperial Highness not only gave his patronage to the concert but for the first time in public in this part of the world entertained the audience by playing a piece on the pianoforte.

Some time ago, says the Daily "Chronicle" correspondent, while prostrated with an attack of influenza the Grand Duke passed his time by composing a piece of music in the form of a march. The music is tuneful, is written on approved lines and so well answers the purpose intended by its creator that it has been orchestrated and played by military bands in Germany. It was this interesting composition, entitled "An Influenza March," which the Grand Duke played, and at the close there were demands for an encore.

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## CANADA STIRRED BY NOTED CHOIR'S PLANS

**Joint Concert With Paur's  
Orchestra Arouses  
Interest.**

**Conductor of Pittsburg Organization Will  
Appear as Piano Soloist When Two  
Societies Combine in New York Pre-  
sentation Next Month.**

The Pittsburg Orchestra and the Mendelssohn Choir of Toronto are preparing to establish themselves in a niche in the musical hall of fame by joining in two concerts in New York, at Carnegie Hall, on the 12th and 13th of next month. After a week of concerts in Toronto and one day in Buffalo the two forces will move upon New York. It is an unprecedented enterprise, and partial announcement of the plan has started a train of enthusiasm across the breadth of Canada.

The Mendelssohn Choir numbers two hundred and twenty voices. It is quite the best chorus in North America, and Emil Paur says he never has heard in Europe a chorus of more highly developed technique or one possessing more charm of tone. At the first of the two concerts in New York the ninth symphony of Beethoven will be performed, with Mr. Paur conducting, and with a solo quartette, composed of Mme. Corinne Rider-Kelsey, Janet Spencer, George Hamlin and Herbert Witherspoon.

On the second evening Mr. Paur will appear as a pianist for the first time in New York. He is better known here than most of the other great European conductors, because of his having been conductor of the Boston Symphony Orchestra and the Philharmonic Society, but the quality of his art as a pianist has never been displayed in New York. In other cities he has appeared frequently in recitals or orchestral concerts. He is a pupil of Hans von Buelow, and his style has much of the salient character of that master's. He will be heard here in Busoni's arrangement for piano and orchestra of Liszt's "Spanish Rhapsody."

In this connection it is of interest to note that at the regular concerts of the Pittsburg Orchestra last week, Mr. Paur appeared as soloist, playing the Rubinstein D minor concerto and conducting the orchestra himself instead of turning it over to the concert master. It is believed that this has not before been done in the United States, but Von Buelow used to prefer not to have another conduct his piano concertos and some of the younger pianist-conductors in Europe have followed him. It seems that Mr. Paur and his orchestra had a great success, and it may be that these concerts will mark the beginning of a new feature in American concert halls.

### FRANK MORTON STILL MISSING.

**Detectives Find no Clew to Whereabouts  
of Young Musician.**

PHILADELPHIA, Jan. 4.—In spite of the fact that the detectives have made a diligent search of the entire city no trace has as yet been found of Frank Morton, one of the first violinists of the Philadelphia Orchestra, who, for over a week has been missing.

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THE GREAT RUSSIAN VIOLINIST

Pinkerton detectives have been called in to work on the case, but thus far have been unsuccessful.

Every hospital, lodging house and "tenderloin," has been searched by the detectives, but no trace of the young man could be found.

No reason has been unearthed for Morton's strange disappearance. The police say it is one of the most mystifying cases they have ever been called on to solve. Although the violinist has been missing over a fortnight, the sleuths have not found one single clue.

## GRIENAUERS DELIGHT BROOKLYN AUDIENCE

**'Cellist and His Quartette Entertain  
With Fine Programme at  
Plymouth Church.**

The Carl Grienauer 'Cello Quartette, with Carl Grienauer himself as soloist, gave the first 'cello concert heard in Brooklyn for more than a year, Wednesday evening at Plymouth Church, Orange street. The proceeds of the concert go to the Manhattan Trade School for Girls, No. 209 East Twenty-third street, Manhattan.

The following programme was addressed to a large audience, liberal in its applause of a series of performances that merited the appreciation manifested:

Suite in G.....Popper

Grienauer 'Cello Quartette.

Prelude.....Bruch

Chanson.....Godard

Moonlight (from Suite in A)....Grienauer

Dance of the Elves.....Popper

Carl Grienauer.

Sarabande.....Sulzer

To Music.....Franz

Valse Triste.....Kousnetzoff

Grienauer 'Cello Quartette.

Romance.....Lassen

Serenade.....Pratti

Melodie d'Herodiade.....Massenet

Tarantella.....Herbert

Carl Grienauer.

Cradle Song.....Fitzhenagen

Humoreske.....Klengel

Grienauer 'Cello Quartette.

The quartette, consisting of Mr. Grienauer, Mark Skalmer, Victor Wagner and Arthur Severn performed with a precision and beauty of tone and expression that gave their work especial distinction. Mr. Grienauer's solos won him the immediate favor of his hearers. That he is a master of the 'cello and a musician of exceptional attainments was demonstrated to the satisfaction of all who heard him. Mrs. Grienauer, as accompaniste, completed the success of the occasion by her sympathetic and spirited playing.

### Miss Wilmar's Recital.

A song recital was given Friday afternoon of last week by E. Helen Wilmar, assisted by pupils of Mme. Louise Finkel at her studio, No. 1748 Broadway. Miss Wilmar, who has a pleasing mezzo-contralto voice, rendered songs by Donizetti, Tosti, Mozart, Liszt, Meyerbeer, Saint-Saëns, Bizet, Lassen and Brahms. She was assisted by Mrs. Henry and the Misses Eschen, Bell, Matthews, Miller and Throop. Miss Yeaton was the accompaniste.

### Buffalo Society Selects Soloists.

BUFFALO, Jan. 8.—Mme. Isabelle Bouton, mezzo soprano, and Claude Cunningham, baritone, have just been engaged for the third concert of the Buffalo Orpheus Society, which takes place April 15.

## MINNEAPOLIS PROUD OF ITS ORCHESTRA

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**Clara Williams the Soloist at Last Popular  
Presentation—Audiences of 2,400 Enjoy  
Music—Musicians and Director in Perfect  
Accord—Plans for the Near Future.**

MINNEAPOLIS, Jan. 7.—The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, is feeling a great wave of prosperity this season. The committee of management is delighted with the outlook.

Minneapolitans evidently appreciate their orchestra and are supporting it loyally. Nearly every concert finds the auditorium, which seats over 2,400, occupied to its utmost capacity.



CLARA WILLIAMS

**One of Minneapolis's Leading Sopranos and  
Soloist at the Last Popular Concert of the  
Symphony Orchestra**

The popular concerts which the management decided to give Sunday afternoons, to allow the many who could not afford the regular prices to hear the orchestra, have been received with remarkable favor, and as an educational feature promise to be of great importance in the musical future of Minneapolis.

Sunday afternoon, December 30, the second concert attracted an audience of more than 2,000 persons, notwithstanding there was a blinding snowstorm all day that threatened a street car blockade.

Mr. Oberhoffer is especially gifted as a programme maker, and the large audience, which included all classes of music lovers, gave every evidence of appreciation.

The whole city is now proud of its orchestra, for not only are the players all musicians of experience and ability, but Mr. Oberhoffer has shown himself a born conductor, and although a young man yet, he shows every promise of taking rank in future as one of the great conductors of the country.

The work of the orchestra leaves little to be desired. The tonal quality is beautiful in every section and conductor and men are working together with a perfect understanding and sameness of purpose.

that cannot fail to bring forth satisfactory results.

Clara Williams, who was soloist at the popular concert, is one of Minneapolis's leading sopranos, and she was accorded the warmest of receptions by the audience. Miss Williams spent six years in London, graduating from the Royal School of Music and later becoming a teacher in that institution.

Miss Williams also studied with Randal, Henschel and Buohy of Paris. She possesses a voice of exquisite quality, especially adapted to the lyric, and she sings with fine intelligence and artistic finish.

Carlo Fischer, the cellist, will be the soloist at the next popular concert, and on January 18 the orchestra and the ladies' chorus from the Philharmonic Club will give a presentation of Mendelssohn's musical setting to the Shakespearian text of "Midsummer Night's Dream." George Riddle of Boston will read the text.

### Gogorza at Orchestra's Concert.

MINNEAPOLIS, Jan. 7.—At the Symphony Orchestra's fourth evening concert on Friday, Mr. Oberhoffer presented one of the most attractive programmes yet given. In Tschaikowsky's "1812" overture he pulled out every stop in his orchestral instrument, obtaining imposing effects of tonal power and beauty. Beethoven's fifth symphony, Brahms' "Academic Festival" overture and Dvorak's "Scherzo Capriccioso" were the other numbers.

The soloist was Emilio de Gogorza, the baritone, who repeated the successes of his previous appearances here, quite carrying the house by storm. His first aria, from Massenet's "Roi de Lahore," elicited insistent demands for an encore, to which he responded with the "Figaro" aria from Rossini's "Barber di Siviglia," sung with infectious humor and technical finish. Later he gave "Dio Possente" from "Faust" with moving fervor and sweetness, adding as an encore the "Toreador" song from "Carmen."

### Mr. Whitney's Recital in Boston.

BOSTON, Jan. 7.—Myron W. Whitney, Jr., gave a song recital in Potter Hall last week. There was a deeply interested and applauding audience of good size. Henry M. Goodrich was the accompanist. The programme was as follows: Hildach's "Das Kraut Vergessenheit," Schumann's "Lotosblume," Reger's "Beim Schneewetter," and "Waldeinsamkeit," Weber's "Ueber die Berge," Godard's "Ronde," Lalo's "Marine," Debussy's "Serenade," Le-normand's "Les Vautours," song from Bizet's "Fair Maid of Perth," Hahn's "Cato's Advice," Molloy's "Kerry Dance," Parker's "Springtime of Love," White's "Marching Along," Nos. 5 and 9 from Gounod's "Blondina" Cyclus, Vannuccini's "Visione," Brogi's "Notte Bianca," a Sicilian folk song "Ciccia."

### Little Ones Have a Musical Treat.

More and more is the love of children for music being recognized and guided to intelligent comprehension of the art. The latest effort in this direction was the Children's Musical, given by Marion Webster-Powell on Saturday last. Miss Powell herself sang Thomas's "Polonaise" from "Mignon" and played Schumann's "Aufschwung" and Grieg's "Butterfly." Gabriel-Marie's famous "Äugnautaine" and a "Lullaby" by Pirani were played by Margaret Woerner, Wieniawski's "Obertass" mazurka by Jeanne Little; a Bach "Solfegietto" and Godard's "Au Matin" by Marcelle Guérin; Schumann's "Spring Night" by Mattie and Viola Cook and Marion Powell.

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strumental Accompaniments.

PITTSBURG, PA., Jan. 7.—Those who attended the reception given by the Art Society in Carnegie Music Hall last evening were afforded a rare treat in the playing of the von Kunits String Quartette, composed of Luigi von Kunits, first violin; Leo Altman, second violin; Jean de Backer, viola, and Henry Bramsen, 'cello. Schubert's quartette in D minor and Brahms' quartette in B flat major constituted the part of the programme furnished by this organization.

The remainder of the entertainment was given by Ellen Bowick, who read Grieg's arrangement of Bjornson's "The Lament of Bergliot," with piano accompaniment, which was admirably played by Mr. Bernthalier, and Tennyson's "Lady of Shalot," to the accompaniment of violin, 'cello and piano.

The individual attainments of Mr. von Kunits and his associates are so well known that it goes without saying that their ensemble work is of an unusually high order.

The Schubert number was played with clear insight into the relation of each part to the others, so that throughout a fine sense of proportion was sustained. Each movement was well given, but the andante and the presto brought forth the most prolonged applause.

The Brahms was performed with equal refinement of style and breadth of interpretation.

### GOLDIE MUSICALE A SUCCESS.

**Brilliant Audience Enjoys Scenes From Japanese Opera.**

Under the direction of Beatrice Goldie, a delightful Japanese musical was given recently at the Marks New York Conservatory of Music. The house was tastefully decorated in Japanese style, and formed an effective background for the brilliant audience which attended.

The main feature of the evening was the production of a scene from one of the popular Japanese operas by Dorothea Mabie, Anna Siemers and Marion Rothwell, assisted by an efficient chorus. The first two are pupils of Mme. Goldie and showed, in their finished interpretation of the rôles, that they had received excellent training. John Perry Boruff and Lena Duthie rendered several Scotch songs, Marie Elsmann sang a number of "Lieder," Anita Hendricks Spence read a story in negro dialect and Lillian Robertson gave an interesting talk on Japanese music. The affair was a decided success.

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## Bruckner's Last Adagio His Swan Song



HE late Anton Bruckner's mastery of form is the subject of a well-conceived essay by Max Morold, of Vienna, in a recent issue of "Die Musik." The writer's remarks on the adagio of the composer's ninth symphony, which was played in New York by the Boston Symphony Orchestra not long ago, are of timely interest.

"Many claim that the adagio of Bruckner's ninth symphony is not as well put together or constructed with as much unity of purpose as the slow movements of his other symphonies. To this, I must reply that it is no middle movement, no adagio in the ordinary sense of the word, but that it is, in every respect, biographical, as well as aesthetic; a finale, a real Bruckner finale, a last great exposition."

"It is the master's swan song, his 'Abschied vom Leben' (farewell to life). If any one objects that the characteristic ideal peace and tranquility of his real adagios is, to a degree, lacking here, let him ask himself if the composer appeals to him so strongly anywhere else, and whether in any other work he says anything of so great import with such strict logic. It is a death that is here described, the last dialogue of a good character, a genuine artist, a tired old man, with himself and his Maker. The peace of redemption does not step in until death draws away the veil and a delicately shimmering

rainbow spreads its span over night and horror.

"Analyses of all his last movements, from the first to the ninth symphony, reveal the fact that nowhere does Bruckner surprise us so, and command such admiration by his original and well-conceived architectural skill, as in his finales. Elsewhere he constantly relies on the estab-



ANTON BRUCKNER

lished ideas of his predecessors; his last movements, on the other hand, are entirely his own invention. He is, to my mind, not only the 'adagio composer,' as Arthur Seidl described him, but the master of the finale."

### OPEN BRANCH STUDIOS.

**Broad Street Conservatory of Music in Philadelphia Enlarges its Quarters.**

PHILADELPHIA, Jan. 7.—Owing to the increased attendance at the Broad Street Conservatory of Music, Nos. 1329-31 South Broad street, taxing its facilities to the utmost, and for the further accommodation of its Philadelphia and suburban clientele, a branch school was opened on January 1, in spacious apartments on the second floor of the Presser Building, Nos. 1712-14 Chestnut street. The branch will be known as the Combs Conservatory.

The Broad Street Conservatory of Music, of which Gilbert R. Combs is director, has been established twenty-one years. The success which has marked the institution from the beginning has been due to the strict adherence of the director and his associates to the highest artistic ideals, the use of scientific methods of instruction, which bring the most rapid and artistic results, and the development of the various courses of study along strict collegiate lines. Therefore, the affiliation of the Conservatory and University of Pennsylvania this year establishes the fact that the two institutions occupy the same positions in their respective educational fields.

## PHILADELPHIA HEARS NEW YORK ORCHESTRA

**Wagner Programme Given  
By Walter Damrosch is  
Well Received.**

**Audience Warmly Responsive to Playing of  
Organization Long Popular for Concerts  
at Willow Grove—Special Word of  
Praise for David Mannes as Soloist.**

PHILADELPHIA, Jan. 7.—A peculiar interest attached to the concert given at the Academy of Music last week by the New York Symphony Orchestra, under the leadership of Walter Damrosch. From the first the large audience demonstrated its affection for the popular leader, whose part in Philadelphia's music history is considerable. The city owes a debt to Mr. Damrosch for the concerts he has given during the past years at Willow Grove, which have greatly helped to popularize classical music here.

Aside from this, the all-Wagner programme presented by the New York instrumentalists was deserving in itself of all the lavish applause accorded by the audience. For one thing, if one had doubts as to whether Wagner had come into his own, they were quickly dispelled. A complete Wagner concert programme would have been unthought of here a few years ago.

The programme began with the "Kaiser Marsch," which was followed by the prelude to "Lohengrin," the forest music from the second act of "Siegfried" and "Siegfried's Funeral March," inscribed on the programme "as a tribute to the late A. J. Cassatt." The other numbers included the "Grail Procession" and "Good Friday" music from "Parsifal," the "Perished" and "Dance of the Apprentices" from "Die Meistersinger" and an excerpt from "Tristan und Isolde."

Special mention is due Mr. Mannes for the exquisite and fervid sentiment with which he played the violin solo in the "Good Friday" music.

### Encores for Cash Only.

MILAN, Jan. 7.—They do it thus in Milan: An impresario of this city has ordered all his artists never to give in to the audience's clamor for an encore, but he has posters all over his opera house announcing that any one of the audience who wishes to hear a special song repeated can do so by leaving his name at the box office and waiting till after the performance. The artists would then be summoned before the footlights and would repeat the songs requested by the audience, provided that every one of the persons in the audience paid an amount equal to the price of his seat for the regular performance. Since the plan was adopted the audience has not insisted on encores.

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NEW YORK, SATURDAY, JAN. 12, 1907.

**Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

The decision in favor of Oscar Hammerstein, allowing him to produce "La Bohème" at the Manhattan, is another trophy won by this indomitable impresario in his operatic duel with Mr. Conried. Despite the efforts of the Metropolitan press agents to make it "clearly understood that the present litigation does not directly concern the rights and general attitude towards the question of the Conried Metropolitan Opera Company" and the further statement that neither that company nor Mr. Conried was a party in the case, no one will question the Metropolitan director's interest in the matter. In the meantime Puccini, on his way to America, is enjoying a lively "boom."

### AMERICAN SONGS GAIN FAVOR.

The tendency on the part of such eminent singers as Nordica, Sembrich, Gadski and Bispham to include one or more American songs in their programmes should be a matter of considerable gratification to native composers. Generally, these songs are much appreciated and are redemanded.

It is peculiar that more of the minor singers have not followed the lead of those already mentioned. In England, English songs are popular with song recital audiences. A London critic points out that "at the present day a song recital which does not include a group of English numbers is something of a rarity." The same writer goes on to say:

"A far greater anomaly is the penchant of some British song writers for setting German lyrics in preference to English stanzas. Many recent instances might be cited, showing that the custom—which is surely absurd—is gaining ground. By all means let us have German songs by German composers—provided they are good and attractive. But for English musicians to pretend that German, as a language, is more inspiring to their musical thoughts than their own tongue, is sheer affectation, and supremely ridiculous at that. What, it may be asked, would be thought by German music lovers in their own country

if they found the song writers of the Fatherland giving preference to English words? Yet the parallel is exact."

### MR. HENDERSON'S CRITICISM.

W. J. Henderson, the esteemed music critic of the New York "Sun," makes a scathing criticism in a recent issue of that paper of the ideals of vocal art fostered by the people of Germany.

While appreciating and, in part, sympathizing with Mr. Henderson's views, the perspicacious observer that has lived in Germany for any length of time, and studied the attitude of the musical public towards the most prominent figures in the operatic world there, must disagree with certain of his statements.

Particularizing in the case of Ernst Kraus, the tenor, he says, "This (the New York) public declined to accept his throaty bleat as beautiful singing. In Berlin it is regarded as the most delicious fruit of vocal art."

The fact of the matter is that few musically intelligent Germans would be guilty of such an attitude or opinion. Kraus is undoubtedly one of the most popular tenors in his country to-day, but it is on the strength of the natural quality of his voice that he has become the favorite he can claim to be. His most ardent admirers are by no means blind to his frequently faulty use of his voice, and if any of them consider his singing "the most delicious fruit of vocal art," they must be classed among his most ecstatic followers.

It is also only just to Miss Farrar to correct the same writer's implication that she was from the first acclaimed "an operatic jewel of the highest price." True, her gifts and beauty were immediately recognized, but when she made her Berlin débüt, she was severely criticised for her voice production. A misguided and over-ambitious instructor had subjected her fresh young organ to a severe ordeal which, if continued much longer, might have left only ruin in its wake.

The young singer kept the public's interest, however, and had the good sense to profit by the frankly outspoken opinions of the leading critics. She wisely placed herself in Lilli Lehmann's charge, and by dint of incessant hard work, made such rapid progress under that great artiste's tutelage as to command ever-increasing respect and admiration for her constantly broadening and maturing art.

The serious drawbacks that extravagant advance notices may place in the path of a singer coming to a city accustomed, as Mr. Henderson points out, to the best the world can produce, cannot be gainsaid. It is possible and even probable that the loud trumpeting that preceded Miss Farrar may have proven prejudicial rather than helpful to her since her return to her own country. At the same time, those who know the real facts concerning her career in Berlin cannot but believe that she is much too sincere in her art to feel she can yet rest on her laurels—no real artist knows self-satisfaction. Nor will she be deaf to kind warnings of danger such as Mr. Henderson has pointed out to her.

### NEXT PHASE OF THE EVOLUTION OF MUSIC

What the music of to-morrow will be is a stimulating question, says "The Literary Digest." Daniel Gregory Mason thinks it will return to something of the "beauty of form and richness of expression" of the classicists; while Lawrence Gilman believes it will engage itself in the search "for a still more intimate, luminous, and eloquent means of restoring to us that sense of the invisible which music, pre-eminently among the arts, is fitted to convey."

In his recent work on "The Romantic Composers" Mr. Mason notes how "the

potentialities for vivid and detailed expression have been permanently raised by the subjective intentness of the modern temperament." The work still to be done is, to his view, something of the following nature:

"It remains for future composers to make a new synthesis of all these novel elements, and without sacrificing their vividness to impose upon them the ultimate integrity of impression which at present they too often lack. A classical unity and beauty must supervene upon our romantic multiplicity and interesting confusion. Expression, without losing the minuteness that modern speculation has gained for it, must regain something of the classical serenity."

Mr. Gilman, however, in his new volume, entitled "The Music of To-morrow," expects to find even deeper soul-explorations in the cadences that are to assume the ascendancy in the immediate future. Their harbingers are the younger French school, to whose modernity "even the modernity of Strauss is become a little outmoded."

Of the general character of the music of to-morrow Mr. Gilman writes as follows:

"Strauss represents, it would appear, a declining impulse—the impulse toward an incessant exploitation of the dynamic element in life. There is another and more enduring impulse—that which urges us to listen, not for the echoes of passion and adventurous conflict, but for the vibrations of the spirit beneath. Even in our own day there are tone poets who are convinced that 'there are in man many regions more fertile, more profound, and more interesting than those of his reason or his intelligence.'

"The temperament and ideals of Maeterlinck, most representative and insatiable of modern mystics, find a partial analog, for example, in the music of Charles Martin Loeffler—a cosmopolitan in his art as in his life, whose concern with the things that are actual and present in the world of the imagination is almost wholly negligible; whose inspiration comes to him tinged with the remoteness and the fascination of a spiritual solitude.

"And in France there is Claude Debussy, the subtlest temperament in European music, who is employing his luminous and recondite art in the weaving of a hesitant mysticism into designs of impalpable and iridescent beauty.

"These are only several, as they are the most eminent, of those dreamers and poets who are voicing a spirit that is abroad among the arts and among those whose thought is both sensitive and profound."

### Jewish Folksongs.

(From the New York "Evening Post.")

Are there any Jewish folksongs? This question has been discussed lately in Berlin in consequence of an illustrated lecture on "Jewish Folksongs" delivered the other day under the auspices of the Society for the fostering of Jewish Art. Strictly speaking, writes Dr. Leopold Schmidt in the "Tageblatt," there are no such songs, at any rate musically speaking. It is pretty well proven that no melodies have been preserved from Hebrew antiquity. The oldest songs of the synagogues are of later, Oriental origin, though there may be antique traces. The secular songs of the Jews are predominantly Oriental, although there are also Magyar, Spanish, German, Italian, and Slavic traits in them. Oriental intervals also characterize many of the songs and operatic melodies of the Jewish composer Rubinstein. The texts of Jewish songs are apt to be more easily recognizable as such by their jargon.

### Urge Reception for Puccini.

To the Editor of MUSICAL AMERICA.

Puccini, the chief of living composers, will arrive in New York about the 16th inst. to attend the performances of his "Tosca," "La Bohème," "Manon Lescaut" and "Madam Butterfly" at the Metropolitan, and to see something of the country that has made him rich and famous. There is just time for our musicians to get together—if they are ever harmonious—and give Puccini the grand reception his genius deserves.

STEPHEN FISKE.

A good story comes from Berlin. Richard Strauss personally conducts some of the performances there of his "Salomé," while others are in the hands of Dr. Muck's successor, Leo Blech. One evening Strauss rather rudely censured Blech for dragging the tempi. Blech denied having done so, whereupon Strauss got angry, and asked: "I'd like to know who wrote 'Salomé'—you or I?" "Not I, thank heaven!" retorted Blech.

### PERSONALITIES.



MME. SCHUMANN-HEINK

**Schumann-Heink.**—The above is a snapshot of Mme. Schumann-Heink taken in Singac, N. J.

**Tauscher.**—Herr Tauscher, the husband of Mme. Johanna Gadski, the soprano, is said to be studying singing in Berlin.

**Elgar.**—Sir Edward Elgar, the English composer, recently said: "With all our achievements, we are only on the verge of what is possible in modern harmony!"

**Foote.**—Arthur Foote will assist the Olive Meade Quartette at the second concert in Mendelssohn Hall, January 17, playing his own piano quartette.

**Schnitzer.**—Germaine Schnitzer, the young Austrian pianiste, who recently began her first American tour, is said to have been able to transpose the Bach preludes into any key requested when she was only seven years old.

**Ippolitoff-Ivanoff.**—Michael Ippolitoff-Ivanoff, one of the more prominent composers of the modern Russian school, has been appointed director of the Moscow Conservatory, as successor of Wassily Safonoff, conductor of the New York Philharmonic Society.

**Boninsegna.**—Celestina Boninsegna, the Italian dramatic soprano, who recently made a successful New York débüt in "Aida," belongs to an artistic family. One sister is a violinist, another a pianist, while a brother is a member of the Metropolitan Opera House orchestra. She made her first stage appearance in Mascagni's "Le Maschere."

**De Lucia.**—De Lucia, a great Italian tenor, who was overlooked by Conried and Hammerstein, has had the satisfaction of being invited to the Quirinal Palace to sing for the royal family. King Victor was so pleased he gave him a magnificent cigarette case of solid gold with the royal coat-of-arms in diamonds.

**Abarbanell.**—Lina Abarbanell, the star of Henry W. Savage's production of "Reginald de Koven's 'The Student King,'" was taught piano playing by her father and gave a recital at the age of six. At ten she began the study of stage art. At sixteen she made her débüt as a comedienne in French plays. She carried on her vocal studies, as well, however, and at twenty made her first lengthy concert tour.

**Strauss.**—Richard Strauss, who has produced "Salomé" at the Royal Opera House, is reported as saying, that his work would never have appeared at all in Berlin if it had not been for the personal efforts of the Kaiser. He says the Kaiser was determined that it should appear, although the members of the court circles strongly disapproved of the opera.

**Singenberger.**—Prof. J. Singenberger, a well-known composer, especially of Catholic music, has been visiting in Pittsburgh as a guest of his daughter, Mrs. Casper T. Koch. Prof. Singenberger has received high honors from the Pope. He is president and founder of the American Cecilia Society. He has been writing church music for the last thirty-five years and is the author of some of the most popular music sung in the churches to-day.

## HAMMERSTEIN MAY GIVE "LA BOHEME"

Impresario of the Manhattan Wins Suit With Puccini's Representatives.

Judge Refuses Request for Injunction Entered by Milan Publishing Firm—Opera Will be Produced at Early Date With Mme. Melba in Title Role.

Judge Townsend, in the United States Circuit Court, last week, decided that Oscar Hammerstein may produce "La Bohème," remarking in his decision that there seemed to be much force in the allegation that "it was not until after Conried recognized the prominence of Hammerstein as an operatic rival" that objection was made to his production of the opera.

The decision settled the litigation begun by the Ricordi Company of Milan against Hammerstein, through Judge Dittenhofer. The judge refused to grant an injunction to the plaintiff, and Hammerstein will go ahead with his production.

*Mimi* in "La Bohème" is one of Melba's favorite rôles, and she had intended to make her New York reappearance in the part if matters could have been so arranged. Now it is promised that she shall be seen in the opera some time within a month.

In his opinion, Judge Townsend went at some length into the facts and the verbal contract under which Mr. Hammerstein contended for his rights.

The defendant, Hammerstein, so ran the opinion, "claims the right to produce the opera 'La Bohème' by virtue of an asserted oral license from George Maxwell, the representative of Ricordi & Co. in the United States. Hammerstein states in his affidavit that at his request Maxwell called upon him and said he would be pleased to have Hammerstein produce any of the Puccini operas, including 'La Bohème,' excepting 'Madam Butterfly,' for \$150 a performance, the price which Conried also paid as royalty."

The opinion then told how Hammerstein engaged Bonci for the rôle of *Rudolfo* at a salary of \$800 a night, and how he spent something like \$25,000 for costumes and scenery. It cited Hammerstein's interview with Tito Ricordi in Milan, at which they discussed his contemplated production of "La Bohème" and consulted as to the singers to be engaged for the cast.

"It is to be observed," said Judge Townsend, "that none of the allegations in the complainant's affidavits except Maxwell's denial, meet the statement by Hammerstein, confirmed on one occasion by Guest, of a license or agreement to license, and most of the assertions and counter-assertions may be so harmonized as to show that even if the said agreement was not originally made, Maxwell and Tito Ricordi by their conversation and conduct permitted Hammerstein to make contracts and incur heavy expenses on the faith of an undertaking that a license would be given to produce 'La Bohème' provided the usual conditions were complied with. It is admitted by Maxwell that he did not give to Conried the exclusive right for the production of the opera until on or about May 14, 1906."

Judge Dittenhofer announced on the following day that the decision would be appealed from by Messrs. Ricordi & Co. He also declared that neither Mr. Conried nor the Metropolitan Opera Company was in any way a party to the case.

### "SALOME" IN MILAN.

Audience Cheers at End of General Rehearsal of Strauss Opera.

MILAN, Jan. 5.—Last week at the Scala Theatre, before a crowded house, a general rehearsal of the opera "Salome," by Oscar Wilde, with music by Richard Strauss, took place. The splendid spectacle kept over a thousand people for two hours under a spell. The audience seemed awed by the audacity, originality, and power of the music, which was never before performed in Italy.

At last the crowd rose to their feet, cheering with enthusiasm, and calling the artists before the footlights, and also the chief of the orchestra, Maestro Toscanini.

## WENT INTO INDIAN CAMP TO STUDY INDIAN MUSIC

Coming Presentation in Pittsburgh of Arthur Nevin's Opera "Pioa," the Result of Interesting Research Made by Composer in Chief Mad Wolf's Camp—Traditional Music of the Tribe Preserved—Large Orchestra will Assist in the Production.

PITTSBURG, PA., Jan. 7.—The presentation of Arthur Nevin's Indian opera "Pioa," scheduled to take place Wednesday evening, January 16, at Carnegie Music Hall in this city, is being looked forward to with considerable interest, as it will be the first performance of this work. The Pittsburgh Orchestra will furnish the music and Arthur Nevin will direct seventy musicians.

The production has been made possible

distinction of being accepted into the tribe of Blackfeet Indians as a son of their greatest chief, the late Mad Wolf. Many of the sacred testimonials and rich legends were unfolded to Mr. McClintock and he marveled somewhat because of their quaint yet rich music.

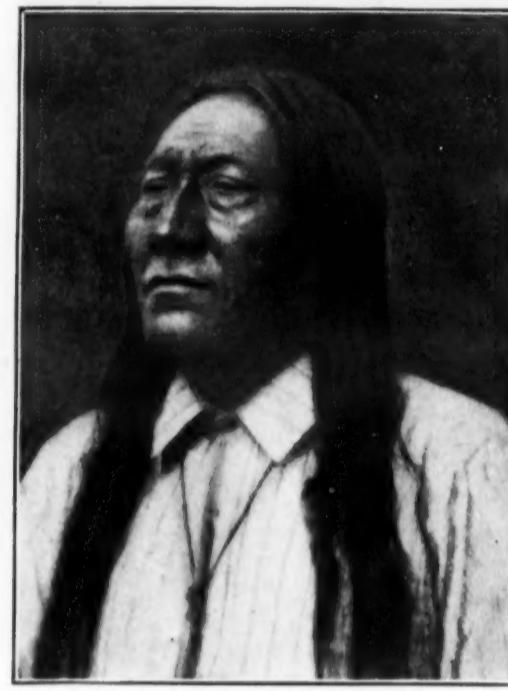
Chief Mad Wolf was impressed with the



WALTER McCLINTOCK

His Acquaintance With Indians and their Methods Made Possible the New Opera, "Pioa"

because of the long and persistent efforts of two prominent Pittsburghers, Walter McClintock and Arthur Nevin, assisted by Randolph Hartley, the New York librettist. Mr. McClintock enjoyed the novel



MAD WOLF

Indian Chief Who Aided Composer in Preserving Quaint Music of his Tribe

importance of preserving to future generations the traditional Indian music and through the kindness of Mr. McClintock the favorable introduction of Mr. Nevin into the camp was accomplished. Inspired by the surroundings, Mr. Nevin entered upon his work and for two years camped, rode, fished, hunted and lived with the Indians. The result has been that a fas-



ARTHUR NEVIN

Composer of Indian Opera "Pioa" to be Given in Pittsburgh Next Week

cinating style of music has been woven around the forthcoming production.

Mr. McClintock was born in Pittsburgh in 1870 and was graduated from Yale University in 1891. His natural spirit was for adventure and his experiences during a visit made with the Shoshone, Arapahoe and Bannock Indians of Central Wyoming in the Summer of 1895, and subsequent visits, are of a highly interesting nature.

Soloists of the Mozart Club and of National reputation will assist in the presentation of the opera. The opera is being offered under the patronage of some of Pittsburgh's most prominent patrons. Mr. Nevin, whose musical ability is so well known, has already, by special arrangements, conducted the New York Philharmonic Orchestra and other important musical organizations at various times during the production of his "Lorna Doone" and "Love Dreams." E. C. S.

## FELIX FOX'S SECOND CHAMBER RECITAL

Boston Pianist Presents Nicholas Douty, Tenor, in a Programme of Unusual Interest.

BOSTON, Jan. 7.—The second chamber recital by Felix Fox, Thursday afternoon in Steinert Hall, proved to be of unusual interest. On this occasion Mr. Fox presented Nicholas Douty, the Philadelphia tenor, as soloist. The following programme was presented:

1. Prelude in B minor..... Mendelssohn Allegro Appassionata ..... Saint-Saëns
2. Minnelied { ..... Brahms  
Ständchen } ..... Grieg
3. Lichte Nacht ..... Liebeslied (Die Walküre) ..... Wagner
4. Seventh Barcarolle ..... Fauré
5. Menuett ..... Zanello
6. La Gondola ..... Henselt
7. Fifth Rhapsody ..... Liszt
8. Nell ..... Fauré
9. Le Nil ..... X. Leroux
10. Mandoline { ..... Debussy  
Chevaux de bois } ..... Rosenthal
11. Variations on an Original Theme..... Rosenthal

### To Give "Acis and Galatea."

PHILADELPHIA, Jan. 7.—The Philadelphia Choral Union, composed of members of the People's Sight-Singing Classes, under the direction of Anne McDonough, will give Handel's cantata, "Acis and Galatea," in Witherspoon Hall on January 14, with Mrs. James Elverson, soprano; F. C. Freeman and E. S. Van Leer, tenors, and Tom Daniel, basso. This will be the first performance of the work in its entirety in this city.

## MISS PEPPERCORN'S RECITAL.

Popular Pianiste Warmly Received by an Audience in London.

LONDON, Jan. 7.—Gertrude Peppercorn the accomplished pianiste, gave a recital here last week which was well attended. Brahms comprised the greater portion of the programme; his "Ballade" in G minor, the "Intermezzo" in A flat, seven "Walzer" and the Sonata in F minor were given a reading that was refined, sympathetic and intuitional.

The remainder of the programme was devoted to Chopin, a "Scherzo" in B minor, two preludes, four studies and the "Polonaise" in A flat, all effectively rendered. Miss Peppercorn was warmly applauded and obliged to respond to an encore which she did with one of Liszt's "Liebesträume."

## FESTIVAL COMMITTEE CHOSEN.

Noted Conductors to Produce Their Own Works in Dresden.

DRESDEN, Jan. 7.—At the great musical festival of the Allgemeiner Deutscher Musikverein, which will be held here next May, the Dresden Royal Orchestra will assist, and Ernst von Schuch will be the conductor. The committee has already been appointed, and consists of Ober-Bürgermeister Büttner, Ernst von Schuch, Richard Strauss, and Max Schillings. It is probable that the composers for the most part will conduct their own works. Aside from the concerts, which will be given in the Exposition Palace, there will be operatic performances in the Royal Opera House, where Strauss's "Salomé" and "Feuersnot," Schillings's "Moloch," and the "Meistersinger" will be given.

## BUSONI'S LONDON RECITAL A SUCCESS

Crowded House Hears Noted Pianist Render an Exacting Programme.

LONDON, Jan. 7.—Bechstein Hall was so crowded on Saturday of last week, when Ferruccio Busoni appeared in recital, that many were forced to stand during the whole afternoon.

Mr. Busoni's programme was one to abash the timid, but not this indefatigable worker. He began with twenty-four preludes of Chopin, followed these by Beethoven's "Sonata Appassionata," this by Brahms's "Variations on a Theme of Handel" and concluded with Liszt's "Fantasia on Don Giovanni"—or rather did not conclude, for he was recalled so often that finally, he consented to the insatiable demands of the audience and gave as an encore Liszt's "Waldesrauschen."

It would be difficult to decide which of his numbers he played best. The Beethoven Sonata was handled with fire, a depth of feeling and insight that kept his listeners spellbound. The pyrotechnic display of the Liszt Fantasia lost nothing of its brilliance under his masterly touch. His encore, Liszt's "Waldesrauschen," would have kept the audience still longer clamoring for more, had not the lowering of the lights reminded his hearers that it was time to depart.

"I suppose you enjoy classical music," said the artistic person.

"No," answered Mr. Cumrox, "I don't exactly enjoy it. But as a social diversion it's more interesting than trying to keep up a conversation." — Washington "Star."

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## CHARLES E. CLEMENS PLAYS IN BOSTON

Cleveland Organist Gives Organ Recital in Symphony Hall, Boston.

BOSTON, Jan. 7.—Charles E. Clemens of Western Reserve University and organist of St. Paul's Church, Cleveland, O., gave an organ recital Wednesday night in Symphony Hall. His programme was as follows: Bach, Fantasia and Fugue in G minor; Merkel, Allegretto; Rheinberger, Cantilene; Josef Renner, Jr., Passacaglia from Sonata No. 2; Guilmant, Sonata No. 5; Hollins, Spring Song and Concert Rondo; Wolstenholme, Canzona and Minuet; Faulkes, Matins; Best, Festal March.

Mr. Clemens is not a stranger in Boston. He gave a recital here three years ago this month, and then proved himself to be a serious, well-grounded musician, as well as a virtuoso of no mean proficiency.

Mr. Clemens played well in many respects, but he was perhaps heard to best advantage in the Passacaglia and in the sonata by Guilmant. Bach's Fantasia admits of lighter registration than Mr. Clemens gave it and the subject of the fugue was not phrased in the most effective manner, nor was the rhythm in the fugue irresistible. On the whole Mr. Clemens gave much pleasure by his skillful and legitimate treatment of an instrument that is often sadly abused. The audience, of fair size, was very appreciative.

### Hotchkiss Osborn Gives Musicale.

WINNIPEG, Jan. 7.—An artistic interpretation of an artistic programme was the decision of the large audience which attended the musicale given recently at the studio of F. Hotchkiss Osborn. Miss Lightcap, a pupil of Mr. Osborn, and but nineteen years of age, was heard to advantage in a cycle of "Songs from Child Life," by Grace Wassall, Mozart's "Voi che Sapete," German's "Who'll Buy My Lavender" and Amy Woodford Finden's cycle "Lover in Damascus." With violin obligato she gave Oscar Weil's "Autumn" and "Spring." Two Schutt numbers for violin and piano were ably treated by Miss Drummond, president, and Mrs. Kelsey, vice-president of the Ladies' Musical Club.

### Montreal Organist Gives Widor Works.

MONTREAL, Jan. 7.—J. D. Dussault, the organist of Notre Dame Church, has undertaken to perform all of Widor's organ sonatas on his fine instrument. Yesterday afternoon he gave the sixth, winning the warm admiration of a large congregation for his brilliant playing. Much interest is being shown in the plan to present the entire series.

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### POPULARITY OF "SALOME."

#### August Spanuth Says It will be Most Profitable Opera Written.

Richard Strauss's "Salome" promises, so August Spanuth writes in a Berlin letter to the "Staats-Zeitung," to become the most profitable opera ever written. A Berlin publisher, who had paid him a big price for the score, offered him 100,000 marks (\$24,000) more for the rights of performance. "You mean 100,000 marks a month, I suppose," the composer retorted haughtily.

The eagerness in Berlin to see it was so great than enough demands for tickets to fill the opera house twenty times were received on the first day of the sale, and Strauss, knowing that this craze can last only a short time, is busy at work on another opera—"Electra"—with which, as Mr. Spanuth suggests, he expects once more to startle the world. In "Salome" the morbid scenes have prompted Strauss to write music "of a charm to which one almost succumbs, even though the repulsive insincerity of the situation may nauseate"; but in the same scenes one is "plunged into disappointment at the failure of the composer's powers of invention."

### MR. BAGBY'S MUSICALE.

#### Mme. Eames and Mr. De Gogorza Give Fine Programme.

Mr. Bagby's last musical morning of the December series filled the ballroom of the Waldorf-Astoria last week. The feature of the programme was the appearance of Mme. Emma Eames, of the Metropolitan Opera Company. Emilio De Gogorza, baritone, was the other soloist. Victor Herbert's orchestra played, and Arthur Rosenstein was at the piano.

Mme. Eames, who was in splendid voice, sang songs by Goring Thomas, G. Faure, Massenet, Henschel, Parker and Mrs. Beach, which were greatly enjoyed. She was also heard, with Mr. De Gogorza, in two duos, Faure's "Crucifix" and "La Ci Darem," from Mozart's "Don Giovanni." She also sang, with 'cello obligato, which Mr. Herbert played, the old Bach song, "Mein Glaubiges Herz."

### Toronto Bandmasters Associate.

TORONTO, Jan. 7.—As the result of a convention of bandmasters of the militia bands of the province and the leaders of other musical societies at the Armories, Friday, a provincial association was formed. The organization has for its object the bringing together of the bands for their mutual advancement and the general improvement of the musical bodies of Ontario. John Slatter, the originator of the plan, states that combined band concerts in various parts of the province, and a large brass band concert during the Toronto Exhibition, will be given.

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Buffalo, Jan. 1st, 1907.

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Dear Sirs: Not having received MUSICAL AMERICA for last week, December 29, and on referring to my records, I find that my subscription expires with this number. I enclose herewith \$1.00 for a year's renewal, and as I do not wish to miss a number, please be sure to send me your issue of December 29.

Yours very truly,  
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Dear Mr. Freund.

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Dear Sir: Wishing MUSICAL AMERICA a happy and prosperous New Year I take pleasure to hand you enclosed \$1.00 for renewal of my subscription to your excellent paper.

Very truly yours,

ERNEST LENT.

Washington, D. C.

My dear Mr. Freund.

I enclose my subscription for another year for MUSICAL AMERICA and I want to thank you for giving the musical world such a bright, newsy and interesting publication.

With best wishes for the New Year, believe me

Very sincerely,

FRANCES HELEN HUMPHREY.

Buffalo, N. Y.

The MUSICAL AMERICA Co.

It gives me pleasure to remit for my subscription to your very interesting and live weekly. I should miss it very much did it fail to come on Saturdays.

Very respectfully,

JNO. T. WATKINS.

Scranton, Pa.

John C. Freund, Editor, MUSICAL AMERICA, New York.

Dear Sir: Since arriving in America last Fall I have read MUSICAL AMERICA with great satisfaction. I consider it the best musical paper in the country and have recommended it to all my pupils. Extending to you my best wishes for its future success, I beg to remain,

Yours very sincerely,

GIUSEPPE BARTOLOTTA.

Detroit, Mich., Dec. 29, 1906.

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THE N. Y. WORLD, Dec. 8:

All that has been said by the London critics of the present fulfillment of future promise of Francis Macmillen as a violinist was justified last night at Carnegie Hall when the young artist made his debut before a New York audience with the New York Symphony Orchestra.

Mr. Macmillen has already "arrived." He is the virtuoso. Whatever breadth of interpretation or depth of comprehension time may bring will be only in the development of a temperament and technique which are rarely satisfying.

Gifted with a personality which is poetic in the extreme but the beauty of youth. The slender figure, insinuating grace, the dark introspective eyes and waving brown hair should bring the homage of a Paderewski.

His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, which in the Paganini Concerto in D major was so amazingly shown, places him at once in the front ranks.

DIRECTION:

LOUDON CHARLTON  
NEW YORK

## BOSTON AMUSED OVER ACCOMPANIST'S ANTICS

Mr. Simmons Helps to Make Nordica Concert Very Entertaining.

Charles Anthony Distinguishes Himself as Piano Soloist, Presenting an Interesting Set of Numbers—Audience Enjoys Singer's Performance.

BOSTON, Jan. 6.—Mme. Nordica, assisted by Charles Anthony, pianist, gave a concert yesterday afternoon in Symphony Hall, which was filled by an enthusiastic audience. The programme included these songs: "Titania's Cradle," Lehmann; "Now Sleeps the Petal," Quilter; "In the Month of May," Hammond; "A Toi," Bemberg; "La Rose," Webber; "Ariette," Vidal; "Im Kahn," Grieg; "Caecilia," R. Strauss; "Angels Ever Bright and Fair," Handel; song of Solomon, Cornelius, aria from Erkel's opera "Hunyady Laszlo"; and these piano pieces: Mendelssohn, prelude in E minor; Schytte, Allegro from Sonata in B flat; Liszt, Étude in D flat; Schumann, Romance; Chopin, ballade in A flat; Liszt, Gnomenreigen; Strauss-Schütt, Paraphrase on "Fledermaus" waltzes.

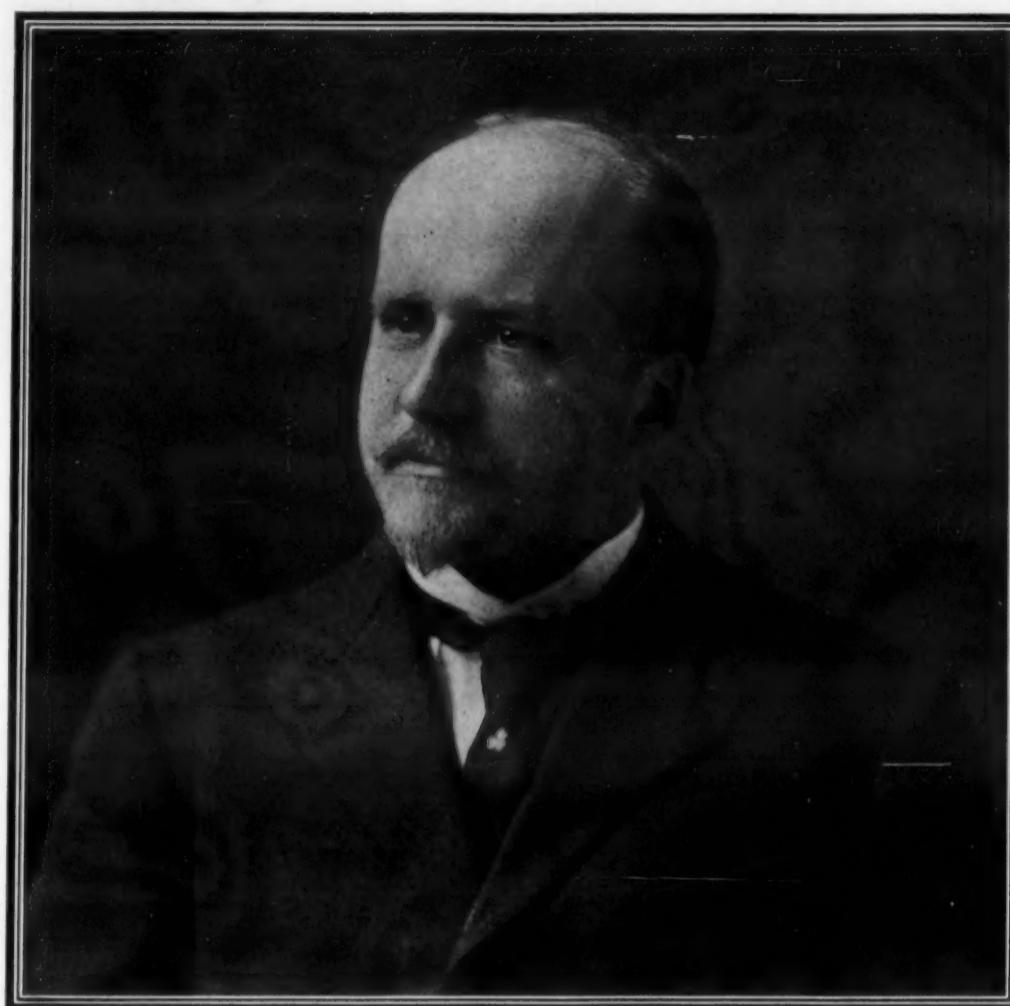
Mme. Nordica's voice yesterday did not display the fulness and richness which it has possessed on former occasions. Yet she carefully husbanded her resources, her tones in "mezzo voce" and pianissimo passages were of a pure and carrying quality, and the audience evidently derived great pleasure from her performances.

It is a pleasure to the concert-goer to listen to an artist like Charles Anthony, who immediately sinks his own personality in the music which he conveys to the auditor. Symphony Hall is the last place for a piano performance, and Mr. Anthony is happily not of the class that rely on their muscle to fetch the public. He plays with a genuineness of feeling that immediately arrests and holds the attention, and his sense of dynamics is so developed that he can obtain the most artistic effects without the necessity of resorting to the violent methods so much in vogue. His part of the programme was a complete success, and he was obliged to add a Chopin Mazurka and Study in response to sincere applause.

Then there was E. Romayne Simmons, the accompanist, who added greatly to the joyousness of the life on the other side of the footlights. He led Mme. Nordica on in his own inimitable manner. He looked after her train and performed other womanly offices with an air of undying devotion. He brought her a handkerchief, and after she had used it adroitly, he put it gallantly into one of his pockets and wore it, as a favor, on his hip. Before the accomplishment of a thunderous accom-

## Will Present "The Damnation of Faust"

Choral Society of Philadelphia Under Henry Gordon Thunder Announces Plans For Closing Concert.



HENRY GORDON THUNDER

Conductor of the Choral Society of Philadelphia and a Prominent Organist of that City

PHILADELPHIA, Jan. 7.—Henry Gordon Thunder, conductor of the Choral Society of Philadelphia, announces that for the closing concert this season the society will present Berlioz's dramatic legend, "The Damnation of Faust," with Ellison Van Hoose as *Faust* and Giuseppe Campanari as *Mephistopheles*. Mr. Thunder is, in the best sense of the term, a purely local product. His musical education was principally conducted by his father, who, himself a pupil of the famous Thalberg, was distinguished in the middle of the last century as an organist and pianist, and who was selected to open the great organ at the centenary exhibition held in Philadelphia in 1876.

That his musical genius was early displayed is evidenced by the fact that on the

death of his father he was, though only fifteen years old, appointed his successor to the important position of organist at St. Augustine's Roman Catholic Church in Philadelphia. Later he became organist and choirmaster at St. James' R. C. Church.

As organist of the First Unitarian Church, he organized a series of monthly recitals and musical services, and in his present position as organist and choirmaster of the Second Presbyterian Church his recitals constitute an important feature in the city's musical season.

As a conductor Mr. Thunder has been very successful, both in orchestra and choral work. His work in connection with the Choral Society of Philadelphia is especially notable. Organized ten years ago, it has presented many of the standard oratorios and great choral works with eminent success.

Emma Showers, pianiste, who is under the direction of R. E. Johnston, has been engaged by the Philomel Club, at Warren, Pa., to appear before this organization January 17. This club is one of the most prominent in Western Pennsylvania.

## COLLEGE GIRLS TO MANAGE GRAND OPERA

Bryn Mawr Club Will Take Charge of Chicago "San Carlo" Season.

Young Women Rent Auditorium and Will Apply Profits to Endowment Fund for Alma Mater—Patrons to Select Operas to be Presented.

CHICAGO, Jan. 7.—The young women of the Bryn Mawr Club of this city are going into the grand opera business. They propose to take charge of the San Carlo Opera Company during its engagement at the Auditorium beginning February 18, and to manage the organization for the benefit of the endowment fund of Bryn Mawr College.

It is the intention of the alumnae all over the United States to raise \$1,000,000 for the institution. The ambitious and unique enterprise of the Chicago club is the first important movement to that end.

There are fifty members of the club, but the active work of directing the season of grand opera will fall upon the president, Isabelle Lynde; the secretary, Natalie Fairbank, and the finance committee, which consists of Mrs. Redmond Stephens, Mrs. Morris L. Johnston, Mrs. William Gold Hibbard, Mrs. Robert Childs, Ethel Hooper, Leslie Farwell, Eunice Follansbee, and Dorothy Dudley.

It will devolve upon these young women to arrange the repertory, fix the prices (which are to be popular), and perform the manifold other duties of direction and management. The club has rented the Auditorium for the week and guaranteed the company a stipulated amount.

One of the features of the repertory will be the plan which permits prospective patrons to select the operas they wish to hear on Tuesday and Thursday evenings. Return postcards will be mailed to music lovers and ballots will be printed in the programmes of the Thomas Orchestra.

### Cappiani Pupils Appear in Concert.

At the recent concert of the Women's Philharmonic Society four vocalists appeared, every one of whom was a pupil of Luisa Cappiani. They were Clementine Tétedoux, soprano, G. Magnus Schütz, basso-baritone, Henrietta Suley, president of the Cecilia Choral Club, and Florence Benett, a young Brooklyn girl of but fifteen years of age, whose singing of an air from Rossini's "La Donna del Lago" won the astonishment and admiration of the audience.

She—"Did you enjoy the opera last night, Herr Schwarz?"

He—"No, I couldn't hear anything."

She—"Why not?"

He—"Two ladies sat in front of me and chattered the whole evening about how much they loved music."—Kleiner Witzblatt."

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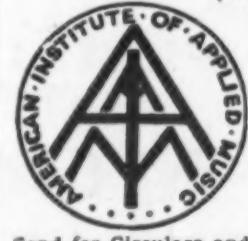
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## ENGLISH PIANISTE TO TOUR AMERICA

Katharine Goodson Will Make Her Debut  
With Boston Symphony  
Orchestra.

BOSTON, Jan. 1.—The cut used herewith shows a striking silhouette of the brilliant young English pianist, Katharine Goodson, who will arrive in Boston shortly. She will make her American debut as the soloist with the Boston Symphony Orchestra in this city January 18 and 19. She is



KATHARINE GOODSON

A Silhouette of the Brilliant English Pianist  
Who Will Soon Arrive in this Country

one of the most distinguished English women pianists, and visits America at the suggestion of Arthur Nikisch, and will be under the American management of Henry L. Mason of Boston.

Miss Goodson will sail from Liverpool January 3. Following her appearance with the Symphony Orchestra, she will be heard as soloist with the Boston Symphony Quartette, Prof. Willy Hess, director, in a New York concert.

Miss Goodson has met with remarkable success in foreign countries. She studied for four years with Leschetizky, and then returned to London, playing at St. James Hall in the popular concerts, where she made a pronounced success, being heard four times in her first season.

In 1900 Miss Goodson went to Berlin and played before the German Emperor and Empress, who showed marked interest in her career, and congratulated her warmly on her performances. She later played in Paris, and during the past five years has toured Germany, Austria, Holland, Belgium, France and Italy.

D. L. L.

### New Lecture Course at Institute.

The 600 students and sixty teachers of the Institute of Musical Art, after a two weeks' holiday, began the work of the second term on Monday, January 7. Added to the regular courses of lectures will be a series by William J. Henderson on Development and History of Vocal Art. The Orchestra Class will commence its work for the season under the direction of Mr. Damrosch, and many recitals both by the faculty and students will be added to the regular work of the school.

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### TO GIVE NEW NATIONAL HYMN.

Mendelssohn Choir to Produce "Canada" at Coming Concerts.

TORONTO, Jan. 3.—The French-Canadian hymn "Canada" (O Canada terre de nos aieux), which has for several years been authorized by the Dominion Government as the Canadian National Anthem, has been in rehearsal for some time past for production at the Mendelssohn Choir concerts in February. The original words were by the Hon. Judge Konthier and the music by Calixa Lavallie, who lived in Montreal some years ago.

A splendid arrangement for eight-part chorus has been made by Dr. Bedford Richardson, a talented musician well known in Toronto musical circles. This national hymn is said to be, by those who have heard it, a stirring composition and will, no doubt, create a sensation when produced by Mr. Vogt's choristers.

### Who Composed "Home Sweet Home?"

A correspondent of the New York "Herald" denies that John Howard Payne is the composer of "Home, Sweet Home." The communication follows: "The reference in Sunday's 'Herald' to 'Home, Sweet Home,' as having been written by John Howard Payne is an error. He did not write one word of the song, neither did he compose the music. I refer readers to Sir George Graves' 'Music and Musicians.' Sir Henry Bishop is the author; also of the opera referred to in the 'Herald.' An American woman said she wrote and composed in 1885 the song 'To the West.' This song with others, by Henry Russell, was published in 1856."

"ONE WHO KNOWS."

### Macmillen Popular in Indianapolis.

INDIANAPOLIS, Jan. 7.—Francis Macmillen, the young American violinist, has been the chief subject of discussion among the music lovers of the city during the last week. Macmillen arrived in the city Sunday night from Cincinnati and from that time until he appeared in the English's opera house on Wednesday night was entertained among society people. He appeared privately Monday at the home of Mrs. John N. Carey on North Meridian street. He appeared also at other private functions. Quite an ovation was given the young virtuoso when he appeared at his recital Wednesday night.

### "Home Songs" Popular.

BOSTON, Jan. 8.—An excellent volume entitled "Home Songs," recently published by the Oliver Ditson Company of Boston, is attracting the most favorable attention from musicians and music lovers throughout the country. The collection of songs comprises over 140 of the world's favorites from "Annie Laurie" to "What is Home Without a Mother." The publication has already sold far into the thousands.

It is said that musical composers live longer than persons engaged in any other occupation.

Yes, they get used to their music, but other people cannot.—Exchange.

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### NOTED TEACHERS' DELIGHTFUL HOME

Luisa Cappiani Spends Three Months of the Year in Her Alpine Villa.

The sketch which appears herewith is a picture of the large stone villa where the noted teacher of voice, Luisa Cappiani, spends her Summers.

The house is surrounded by mountains



LUISA CAPPIANI'S HOME

thickly grown with pine trees, nearby flow the glaciers of the Aicino River, while at no great distance is the famous St. Gotthard Tunnel.

In this delightful spot, Mme. Cappiani spends the three Summer months with her family and a number of pupils, whom she takes with her, and who, in this way, benefit by constant intercourse with a thorough and inspiring teacher.

### Some New Stories About Mme. Patti

There is perhaps no living singer about whom more interesting tales are told than Adelina Patti. It is not generally known that the part of Kundry, in "Parsifal," was especially written for her by Wagner. Greatly struck by her voice and her pronunciation of German, he told her that he would write an opera of which "Parsifal" should be the hero, while the heroine should be impersonated by her. Some years later he sent her the score of the opera, expressing the hope that she would sing the rôle in question. After trying the music, however, she felt it was not suitable for her, and accordingly returned the score to the composer, thanking him for his kindness, but saying that the part was not suited to her voice.

One of Mme. Patti's most treasured souvenirs is an autograph fan, on which are inscribed the signatures of nearly all the European sovereigns, among whom the late Queen Victoria wrote: "If King Lear was right in saying that a sweet voice is a precious gift in a woman, you, my dear Adelina, are of all women the richest." The German Emperor wrote: "To the nightingale of all time." The Czar inscribed: "Nothing is so calming as your voice." Queen Christina wrote: "To a Spaniard,

### MELBA CANNOT HEAR STUDENTS

Great Prima Donna Will Sell Autographs to Aid Charitable Institution.

Mme. Melba has been compelled to take a firm stand in regard to two problems which it is necessary for every celebrated singer to face, the autograph collector and the young woman with a voice and stage ambitions.

"So many people have attempted to see me, that I might hear them sing," said Mme. Melba, the other day, "that I have been obliged to deny all applications of the sort. There are dozens of letters in every mail which ask me to make appointments for these young singers, and much as I would like to hear and assist them, I find it impossible."

Melba's rule in regard to autographs is not so stringent. She has decided to send her signature to those who inclose a dollar. She will turn the money over to some charity.

### Free Organ Recitals for Baltimore.

BALTIMORE, Jan. 7.—The third series of twelve free organ recitals at the Peabody Concert Hall, began yesterday with a programme by Harold D. Phillips. The following artists will appear on the dates mentioned: January 13, J. Norris Hering; January 20, Frederick Weaver; January 27, Florence Jubb; February 3, Elsie Miller; February 10, Howard D. Phillips; February 17, J. Norris Hering; February 24, Ruth Heilman; March 3, Frederick Weaver; March 10, Margaret Bargar; March 17, Elsie Miller, and March 24, Howard Phillips.

from a Queen who is proud to count her among her subjects."

Once after a concert in Ohio Mme. Patti was present at a supper with many singers and local notabilities, including Judge Matthews. Supper over, Matthews pressed madame to sing, but the diva showed no inclination to oblige. "Sing, and I'll do anything you like," pleaded Matthews, in despair. "Anything?" asked Patti. "Anything," repeated the usually grave lawyer, with emphasis. So the young vocalist sang "Home, Sweet Home." "Now, Mr. Matthews," she began, when the song was over, "please stand on your head." "Gracious! You're joking, child," gasped the lawyer. "Not at all," replied the singer. "A bargain's a bargain." "So it is," answered the master of equity, "and here goes." And up in the air went his feet, amidst the frantic applause of the assembled company.

Years ago Mme. Patti was beguiled by a wicked New York dealer into paying \$1,000 for a parrot, which, she was told, would say anything. Once the bird was in her possession it became absolutely dumb, and prayers or entreaties were powerless to draw from it so much as a single word. One day the singer fell a victim to a sore throat. Being engaged to sing in the evening, and anxious for immediate relief, she sent for a doctor. As the medical man entered the room, before the prima donna could speak, her bird croaked forth, "O, doctor, I'm so sick!" then relapsed into a silence which has never since been broken.



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**Mme. NIESSSEN STONE**

## LONGY CLUB GIVES A SUNDAY CONCERT

Mary Desmond Soloist in a Programme of Chamber Music.

All Works Given by Famous Wood Wind Organization New to Boston Audiences—Singer Displays Agreeable Voice of Good Range.

BOSTON, Jan. 7.—The Longy Club and Mary Desmond, contralto, gave the fortieth Sunday chamber concert yesterday afternoon in Chickering Hall. The programme included Lachner's octette in B flat major, for flute, oboe, clarinets, horns and bassoons; two movements from a quartette, by Wouters; Reincke's trio in A minor for oboe, horn and piano, and the following songs: "Gens Duce Splendida," from Horatio Parker's "Hora Novissima"; F. Aylward's "Beloved, It is Morn," M. A. Lang's "Summer Noon," Godard's "Berceuse," and German's "Love the Pedler."

Miss Desmond has an agreeable voice of good range, as effective in its upper as its lower register. It was possibly not in as good form yesterday as it has been on her few previous appearances here, but sounded so well that comparisons of the sort are unnecessary. Her performance was distinguished by her admirable interpretations, although the programme was not particularly effective.

All the works played by members of the Longy Club were, according to the programme, new here. The two movements by Wouters, especially the allegro scherzando, gave more pleasure than Lachner's octette, which was often dull in spite of the thoroughly artistic performance.

The second series of these concerts begins next Sunday, when George Proctor, pianist, and Anna Miller Wood, contralto, will be the soloists.

### ATTORNEY MAKES DENIAL.

Says Published Accounts of Missing Tenor are Untrue.

Eugene V. Brewster, attorney for Fred G. Rover, a tenor, denies the truth of accounts published in this and other New York papers concerning the search instituted by Mrs. Rover to locate her husband, who was alleged to have been missing. Mr. Brewster makes the following statement:

"He (Mr. Rover) did not disappear. He was not found through a phonograph record. The police detectives were not employed to find him. He did not seek to evade service nor payment of alimony. On the contrary, he is and has been appearing publicly in concert and on the stage ever since the decree of separation was granted, and he has paid the plaintiff her alimony regularly from the time of the result of the trial."

Hix.—"Did the grand opera make you weep?"

Dix.—"No. I did my weeping at the box office when I bought my tickets." —Exchange.

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## Rear View of a Comic Opera



If you have never watched and heard a comic opera from behind the scenes, you have no conception of the many interesting things that happen there every week-day evening, and sometimes twice a day. You blasé spectators, who imagine that a performance means just so much work to a company of more or less indifferent performers, hardened to the daily routine of their occupation, have a poor comprehension of the spirit that prevails behind the painted canvas.

On New Year's Day the writer enjoyed the privilege of seeing and hearing Reginald De Koven's tuneful "The Student King" from the best vantage point in the Garden Theatre—the bridge from which various mysterious lights are cast upon the centre of the stage.

The general effectiveness of this romantic opera, and its melodic beauty, have already received notice in these columns. To mingle and become acquainted with those who are instrumental in its production impresses one with the fact that Henry W. Savage has organized a company of singers who understand the work they are producing, and who take that work seriously.

Your pretty, coquettish chorus girl, who impresses you as merely an essential to the stage picture, is apt to be a diligent student of music, ambitious to gain high rank in her profession.

From behind the scenes, as from every seat in the auditorium, the centre of the stage is the main point of attraction. When Lina Abarbanell holds forth the subordinates, grouped in the narrow passages of entrances and exits, watch her closely—they know they can learn much from her, and they lose no opportunity of doing so. On the other hand, if there is any class distinction in the company, to a casual observer it is not noticeable. The members seem to be one big family: the successes of one bring pleasure to the others.

As an instance of this spirit of good fellowship, when Flavia Arcaro made her exit after a song that awakened the favor of her New Year's audience, her comrades were quick to pat her on the back as she joined them, panting and glowing in smiles.

"Great! You've never done it better," they told her.

"Everybody works here," observed Fred Schroeder, who conceives startling yarns to keep Mr. Savage's stage folk in public print. As a verification of his statement, one may see that the singers who happen to be off the stage during the performance of a chorus swell the volume from behind the scenes. Now and then a perspiring stagehand—they all know "The Student King" music from beginning to end—joins in with the others, because he likes the tune and likes to sing it.

"Indeed, I enjoy this so much," Lina Abarbanell told the writer, in her newly acquired English, as she prepared for an entrance. "It is harder work than grand opera—think of it, nine performances this

week—but then it is interesting, and the music is so pretty."

"I've been lighting up comic operas ever since the old Gilbert and Sullivan days," observed the philosophical old calcium man high up on the iron bridge, "and, I tell you, this is a treat after the 'musical comedy' trash we've been having. Now, isn't that a pretty melody?" he went on to say, as the Prague University students sang their eulogy of the stein and its contents.

They are a queer-looking lot, these chorus folk, as they gather among the canvas frames. Just so soon as they leave the stage, off comes the heavy wig, and they present the ridiculous contrast of a modern hair cut and an old-time Bohemian



"Think of it, Nine Performances this Week!" said Miss Abarbanell

costume. Now and then one helps another in the adjustment of a stubborn garment. In one out-of-the-way corner you can see a chorus girl—wearing glasses when she's not in public view—on her knees tying shoe laces for one of the king's guards. She gets a patronizing pat on the head for her trouble.

Sometimes a change is tried in the opera. On such occasions every one is eager to see how it takes. If the applause is half-hearted general expressions of disgust are passed in the repartee behind the footlights.

The dressing-room in which Alexander Clark and Henry Coote both use the same mirror is the stage clubroom, where everybody drops in for a moment's chat when their services are not required elsewhere. Many an interesting experience is related in the narrow confines of these four walls: many a startling "road tale" is broken short by a hasty departure to appear in the limelight at a given cue.

New York is fortunate in having "The Student King" with it this season. May the revival of interest in genuine romantic opera be a lasting one, and mark the decline of nonsensical, meaningless "musical comedies."

## "TRAVIATA" AT LAST PROPERLY COSTUMED

But New York Opera Goers Were Slightly Shocked By Change.

Richard Aldrich Comments Upon the Use of the Dress of 1848 in Last Week's Performance at the Manhattan—A commendable innovation.

Writing in the New York "Times," last Sunday, Richard Aldrich, music critic of that paper, declares that the employment of the costumes of 1848 in "La Traviata" on Wednesday of last week at the Manhattan Opera House was a satisfying innovation.

For fifty years, almost to a week, New York has been hearing and seeing Verdi's characters in this opera gayly going through the representation of "rapid" life in Paris of the late forties of the last century, clad in more or less uncertain costumes of a century and a half before, and with a stage setting in some measure to correspond, writes Mr. Aldrich. Verdi's characters, that is, all but the chief one; for *Violetta Valery* has always found it necessary to appear in gowns of the current Parisian mode. Those whose memories can go back far enough can recall a whole cycle of feminine fashions in the annual change of style in *Violetta's* garb; the hands of the clock have steadily gone around for her, while they have stood still for all her companions.

Now, after fifty years, we have a "Traviata" put before us costumed in the style of the period in which it belongs. The old opera-goer must have been somewhat startled; the young one views it with composure; and here is a straw, not very important in itself, that shows which way the wind blows now for dramatic verisimilitude, and how it has changed in the last half century. The audiences that see the costumes of the very same period enlivening the scene in "La Bohème"; or the modern gowns and coats in "Fedora," and the uniforms and dress of the American characters in "Madame Butterfly," are not greatly disturbed by them. They at any rate do not send the spectators into convulsions of laughter.

The costumes of 1848 were, in fact, an agreeable feature of the performance of Verdi's opera last Wednesday evening. The opera seemed more real, the scenes of the lively companies in the first and third acts more engaging to the eye. And if Mme. Melba, abstractly considered, is not quite so becomingly gowned in her rococo confection in the first act as she has been on other occasions, she is certainly a much more real figure in the picture.

### Orchestra of Eighty Women.

BOSTON, Jan. 8.—A unique feature of the musical entertainment to be given in connection with the annual automobile show in this city this season will be an orchestra of eighty women musicians under the management of G. W. Smith, Music Hall Building, Boston. The orchestra includes five celebrated soloists, and Mr. Smith promises that they will present a programme of unusual excellence. He has full charge of the music for the exhibition.

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## ENTHUSIASM GREETS MELBA IN BUFFALO

Diva's Art Draws Largest Audience Assembled in That City in Years.

BUFFALO, Jan. 8.—That this city is cold in its greeting to theatrical and operatic stars has often been asserted by managers and critics, yet Mme. Melba was given a reception last night which would have been remarkable in any city in the country.

Convention Hall was filled to the doors despite the rain which fell afternoon and evening, and it was long after the concert began before the great audience, the largest and most fashionable in years, could be seated.

Madame Melba met with an ovation on her appearance as soloist with the Pittsburgh Orchestra. The diva was in magnificent voice and at the close of her second number was compelled to sing three encores. Earnest efforts are being made to induce Madame Melba to return in March, for a second concert.

The orchestra, which was in fine form, opened the concert with Tschaikowsky's Symphony No. 4, in F minor, played for the first time here. The concert was the most successful of any given here in recent years.

A story is told about Caruso and Dippel, the German tenor, that refers to the Grand Opera season in Chicago. Caruso was billed to sing Pagliacci and Herr Dippel to sing the tenor rôle in "Cavalleria Rusticana."

A rumor got abroad that Dippel was in bad voice, and those who had already got their tickets went to the Auditorium fully prepared to hear bad singing. All tenor singers know that Turridu's solo before the curtain goes up is not the easiest thing in the world to render, in fact it is dreaded by all tenors unless the voice is in excellent condition. Herr Dippel remarked to his friend Caruso that he was afraid he might fall down on that particular solo, but for the rest of the opera he had no fear.

"As the solo is sung with the curtain

down I will help you," answered Caruso generously. "No one in the audience will be the wiser."

Dippel readily accepted the aid and Caruso sang. After he had finished the most beautiful of all tenor solos as only a Caruso can render it, there wasn't a hand from the audience. They, of course, supposed it was Herr Dippel, and knowing he was in bad voice the audience was not going to display ignorance of art by applauding, and sat stubbornly through the whole opera, showing very little appreciation for the poor tenor.

The next night when Caruso sang Pagliacci the audience went wild, and yet it was the same voice that sang Turridu's solo behind the curtain and did not receive the slightest recognition.

## MR. GEBHARD ASSISTS HOFFMANN QUARTETTE

Bostonians Hear String Organization and Well-Known Pianist in Potter Hall.

BOSTON, Jan. 7.—The second concert by the Hoffmann Quartette last Tuesday evening in Potter Hall was notable both for the fine work of the organization and for the appearance of Heinrich Gebhard as soloist. This programme was given: Quartette, Op. 76, No. 5, in D major.

*Haydn*  
Italian Serenade.....Hugo Wolf  
Piano Quartette, Op. 13.....R. Strauss

The quartette, composed of J. Hoffmann first violin; A. Bak, second violin; K. Rissland, viola, and C. Barth, cello, was warmly received by a large audience. Mr. Gebhard again demonstrated to Bostonians his musicianly attainments, his performance evoking unstinted applause.

Martinez Patti, a nephew of Adelina and Carlotta Patti, is appearing as one of the leading tenors of the Italian Opera Company which began a season in San Francisco last week. He is accredited with having scored a pronounced success in London recently at Covent Garden, and of being a great favorite in Spain.

**CARNEGIE HALL**  
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AND THE

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(CHORUS OF 220 MIXED VOICES) A. S. VOGT, Conductor

The program of February 12 will include

**BEETHOVEN'S NINTH SYMPHONY**

Mr. Paur will direct, and these are the soloists: Mrs. Corinne-Rider-Kelsey, Miss Janet Spencer, Mr. George Hamlin and Mr. Herbert Witherspoon. This program will also include work for the Choir both *a capella* and with Orchestra, which Mr. Vogt will conduct. The February 13th program will be shared by Choir and Orchestra, and in addition will include Busoni's arrangement of Liszt's Spanish Rhapsody for piano and orchestra. Pianist—MR. EMIL PAUR.

These concerts mark the first serious co-operation in New York between a distinguished musical organization representing His Majesty's domains and one of the permanent orchestras of the United States.

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Partial List of Contents.

ALICE, WHERE ART THOU?  
ANNIE LAURIE  
BEN BOLT  
BID ME GOOD-BY  
BLUE JUNIATA, THE  
COULDNT WE ERIN  
DARLING NELLIE GRAY  
DO THEY MISS ME AT HOME  
DRINK TO ME ONLY WITH THINE EYES  
FLOW GENTLY, SWEET AFTON  
HEART BOWED DOWN, THE  
HOME AGAIN  
I CANNOT SING THE OLD SONGS  
IN THE GLOAMING  
I WOULD THAT MY LOVE  
KATHLEEN MAOURNEEN  
KILLARNEY  
LAW ROSE OF SUMMER, THE  
LISTEN TO THE MOCKING BIRD  
MANSA'S IN THE COLD, COLD GROUND

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MY OLD KENTUCKY HOME  
O FAIR DOVE! O FOND DOVE!  
OLD ARM CHAIR, THE  
OLD BLACK JOE  
OLD CABIN HOME, THE  
OLD OAKEN BUCKET, THE  
OLD FOLKS AT HOME  
ROSES IN DAIRY  
SAILING  
SOLDIER'S FAREWELL  
SOME DAY  
STARS OF A SUMMER NIGHT  
SWEET AND LOW  
TAKE BACK THE HEART  
TENTING ON THE OLD CAMP GROUND  
THEN YOU'LL REMEMBER ME  
VACANT CHAIR, THE  
WHAT IS HOME WITHOUT A MOTHER  
WHEN YOU AND I WERE YOUNG

## UTICA EISTEDDFOD DRAWS LARGE CROWD

Cymreigydion Society Awards Generous Prizes in Competitions of Welshmen.

UTICA, Jan. 5.—Throngs of descendants of Welshmen and those interested in the Welsh language and music assembled early on New Year's Day to attend the Eisteddfod of the Cymreigydion Society, held in this city. No expense was spared to make the affair a success and yet the receipts were large enough to enable the society to offer large cash prizes for the main competitions next year.

The competition on Dr. Parry's "The Lord Is My Shepherd," was the event of the afternoon session. The adjudicators gave the first prize of \$75 to the Mettowee Choral Union of Granville, Pa., Richard Roberts, director; the second prize of \$25 to the Boonville Chorus, Evan W. Oldfield, director.

No little interest was occasioned by the solo competition for persons over fifty years of age, in which John Mincy Hughes was awarded the prize. Many persons, both in the audience and on the platform, had attended the Eisteddfod held fifty years ago.

The evening session, at which the male choirs were to compete for the prize of \$400 was even more largely attended than the afternoon meeting had been. Not even standing room was to be had after proceedings were begun. "Homeward Bound," by D. C. Williams served as the means of displaying the singing of the various choirs. The Gwent Society of Edwardsdale, Pa., was the successful competitor.

Smaller prizes innumerable were given for the best Welsh lyrics, essays, verses, etc., etc.

The latest claimant of the title "Swedish Nightingale," Anna Hellstrom, met with crowded houses on her recent tour of the West and the Pacific Coast. There was one noticeable exception to this rule,

however, and that was when some sixty miles out of Minneapolis Mme. Hellstrom met with an entirely empty house which had planted itself on the track in front of the train that was to carry the young diva and her concert company to the far West.

After hours of delay, during which time the house moved with a velocity not perceptible to the naked eye, the artists lost patience and suggested to the engineer that he go through the empty house with his machine, at full speed. The engineer was very much tempted to do so, but saner council prevailed and the local manager of the next city was wired to hold the audience for an hour or so, and Mme. Hellstrom would be there to sing.

## CORDIAL GREETINGS FOR PAUR IN DUAL ROLE

Noted Conductor Appears as Conductor and Pianist in Pittsburgh Concert.

PITTSBURG, Jan. 5.—Two unusual features marked the concert of the Pittsburgh Orchestra last night. One of these was the appearance of Emil Paur in the double rôle of pianist and conductor at one and the same time, and the other was the playing of an oboe concerto. Besides these solo features the programme contained Mozart's "Jupiter" symphony, the "Entr' Acte" from "Gwendoline," Chabrier, a Rameau "Gavotte," and the "Rienzi" overture.

The Chabrier number was a veritable poem, the "Gavotte" charmingly played and the "Rienzi" overture given a performance which made it sound new to those to whom it is an old and not well-liked story.

Mr. Paur played the Rubinstein Concerto with breadth and fire. Had he not also conducted, the performance would have been more impressive. It was a remarkable achievement, however, and at the end received the sort of ovation in applause and flowers that is generally reserved for prima donnas.

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## GABRILOWITSCH IN BOSTON RECITAL

Second Appearance this Season of Eminent Pianist Attracts Large Audience.

BOSTON, Jan. 8.—Ossip Gabrilowitsch gave his second piano recital yesterday afternoon, in Jordan Hall. The programme was as follows: Chopin's sonata in B flat minor, Etude in E major, op. 10, No. 3; Etude in C minor, op. 25, No. 12; nocturne in E minor, op. posth.; valse in E minor, op. posth.; Schumann's Grillen, Des Abends, Traumeswirren, Einsame Blumen, Aufschwung, and Carneval. The audience, which was of good size, was enthusiastic in its applause.

Mr. Gabrilowitsch's work on this occasion was even more satisfying than it was when he last appeared here. His performance was full of life, sentiment and dash. He displayed his qualities of musicianship especially in the interpretation of the Sonata.

### NO BENEFIT FOR HAMMERSTEIN.

#### Impresario of Manhattan Opera House Refuses His Orchestra's Offer.

Contrary to the precedent established here by Maurice Grau nine years ago, Oscar Hammerstein will not have a benefit performance at the Manhattan Opera House.

When a committee of orchestra players went to Mr. Hammerstein the other day and offered their services gratis for the purpose, he replied: "No, thank you, gentlemen. I appreciate the spirit of your offer and I am grateful for it, but I am not in need of a benefit."

"Do I look like the kind of a man who will take a benefit?" he demanded, after the committee had filed out. "I am perfectly contented with this grand opera game. My business is growing, and if New Yorkers will support me I will give them opera such as they never have seen and heard before. I expect to lose \$100,000 this season, but that still does not make me an object of charity. Take a benefit! Ha!"

And Oscar Hammerstein continued to sign checks.

#### Josef Lhevinne's Programme.

Unusual interest is being manifested in Lhevinne's second recital at Carnegie Hall Sunday afternoon because of the appearance of Brahms' great F minor Sonata on his programme. Lhevinne is the only one of the great concert pianists this season who is making a specialty of Beethoven and Brahms. The complete programme of his recital follows:

Beethoven, op. 35. D flat major, fifteen variations with fugue; Brahms, op. 5, F minor; Chopin (a), op. 62, No. 1, B major nocturne, (b), op. 25, No. 8, D flat major Etude, (c), op. 25, No. 12, C minor Etude; Poldini (a), A major Etude, (b), Marche Mignonne; Scriabine (a), Prelude (for the left hand); (b), op. 8 D flat major (in major thirds), Etude; Rubinstein, C major ("false notes"), Etude; Godard, op. 107, No. 12.

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## ORCHESTRA HONORS FOUNDER'S MEMORY

### Frederick Stock and His Men Commemorate Death of Theodore Thomas.

Richard Strauss's "Ein Heldenleben" and Arrangements Made by Late Conductor Given in Noteworthy Manner—Eminent Organist Plays Bach Fugue.

CHICAGO, Jan. 7.—At the concert of the Thomas Orchestra on Friday afternoon the organization offered a programme dedicated to the memory of its founder and first conductor, whose labors had ceased exactly two years earlier.

Taking the compositions in the order they were offered, the overture to "Iphigenia in Aulis" by Gluck, with the ending written by Richard Wagner, came first.

And then came Bach, with one of the finest tributes of the afternoon, his great E minor prelude and fugue for organ solo, a tribute well suited for being performed in memory of one who delighted in honoring the old masters.

It was played by William Middelschulte, who evidently ranks high in the opinion of the orchestra's patrons, as he did with the man whose memory was being honored. He played with perfect understanding and sympathy for the great work, which had never before been heard at the orchestra's concerts. The audience asked another number, and was favored with an organ pastoreale by the same composer.

Two arrangements made by Mr. Thomas were then given, these being his setting for the andante and variations from Beethoven's "Kreutzer" sonata and Wagner's song, "Traeume." The latter, especially, was played with much feeling and was demanded. An excerpt from "Das Rheingold" brought the first half of the programme to a close.

The second half was taken up by Richard Strauss' "Ein Heldenleben," which purports to present many features of the composer's life, and is a composition that for sheer strength and supreme mastery of every latent possibility of the orchestra stands unexcelled. From the standpoint of virtuosity the work of the orchestra was excellent, for "The Life of a Hero" is extremely difficult for the army of players who are called into service.

The programme was repeated with equally satisfactory results on Saturday evening.

#### Donaldada Speaks at Dinner in Her Honor.

"I have often been called on to sing in public, but never before to speak; I think singing is easier," said Mme. Pauline Donaldada at the monthly dinner of the Canadian Club, given at the Hotel Normandie, Tuesday, after a reception in her honor. "I am a Canadian and am proud of it. If I have won success on the operatic stage my reward is that I have also won the approval of you, my countrymen."

## NEW OPERA SUNG IN NEW ORLEANS

Cilea's "Adriana Lecouvreur" Given for the First Time in America.

NEW ORLEANS, Jan. 6.—"Adriana Lecouvreur," the new four-act music drama by Cilea, was produced last night at the French Opera House for the first time. It made a vivid impression on the audience, and is one of those operas which become more popular with every repetition as the beauties of the score become better known.

The story is founded on the play by Scribe and Legouve, made familiar to generations of play-goers, and which has inspired the best efforts of all the queens of tragedy. Cilea is a composer of the modern Italian school. He has, above all, the gift of melody, but his melodies are not sung by the voice with an orchestral accompaniment. They are played by the orchestra, the voice being only one of the parts, taking its place in the general harmony.

The music is full of color and expression and the orchestration masterful. The whole second act is exquisite music, and seems the most melodious of the four. The performance Saturday was smooth and at times spirited. The Adriana of Mile. Tarquini deserves a great deal of praise. While she has not a big voice, it is even and sweet. She sang with much feeling and warmth of expression. Signor Constantino's Maurice de Saxe was ardent and well sung.

### VOCAL TEACHERS MEET.

#### "Breathing" Discussed by National Association Members.

The National Association of Teachers of Singing had its weekly session Tuesday night at No. 163 West Forty-ninth street, New York. The meeting was well attended, and the members manifested great interest in the work they have undertaken. Mme. Anna E. Ziegler, president of the association, was in charge, the subject of discussion being "Breathing." Oscar Saenger, M. Goudeket and Charles Frank were admitted to membership.

An invitation has been extended to all interested in vocal instruction to attend the meeting next Tuesday night in Mme. Ziegler's studio. Mme. Jaeger, Dr. Baruch and A. de Guichard will speak.

#### Resume Weekly Recitals.

PITTSBURG, Jan. 7.—The Tuesday Musical Club will resume their regular weekly recitals on January 15 in the auditorium of the German Club in Craft avenue. A programme of women's compositions is being arranged by Mrs. James E. Patton, Jr., and much interest is being shown by the members.

Herbert Witherspoon, the distinguished American basso, gave a song recital in Mendelssohn Hall, Thursday afternoon. His presentation will be reviewed in MUSICAL AMERICA next week.

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## TOO ILL TO APPEAR WITH THE KNEISELS

Gabrilowitsch Detained in Boston; Buonamici Substitutes.

Arensky Trio Given Instead of Beethoven's in E Flat, and New Pianist Distinguishes Himself in Performance—Proves to Be Artist of First Rank.

A notice at the door of Mendelssohn Hall informed the large audience which expected to hear Ossip Gabrilowitsch play with the Kneisel Quartette on Tuesday evening that, owing to illness on the part of the pianist, a change had been made in the programme, and that Carlo Buonamici of Boston had graciously responded to a hurried call, and, with Mr. Kneisel and Mr. Schroeder, would play Arensky's Trio in D minor. To judge by the faces of those passing the placard, this was a grievous disappointment, for they had expected to hear Beethoven's Trio in E flat, a work which has not been given here in several years.

However, the effective and melodious Arensky number was a by no means humble substitute, and was given in a manner which could scarcely have been improved upon. Mr. Buonamici, who has not before been heard in New York, proved himself an artist of the first rank. He entered sympathetically into the reading given by Mr. Kneisel and Mr. Schroeder and demonstrated besides a technique of remarkable clearness and balance. The exquisite limpidity of the "Scherzo" could not have been surpassed, while the "Elegia" was distinguished by both the clarity and profundity of the interpretation it received. Mr. Buonamici achieved some notably beautiful results in pedalling.

Tschaikowsky's Quartette in F was played with all the finish, the breadth and sweep, the absolute artistry, of the usual Kneisel performances. The "Allegro giusto," with its quaint and varied rhythm moved the audience, an audience drawn from the musical and fashionable life of the city, to the most marked demonstrations of enthusiasm.

#### Some Ormsby Bookings.

Frank Ormsby, the noted tenor, has some interesting bookings made for the month of January. On the 16th he will sing in the "Messiah," Taunton, Mass.; on the 17th, at Lancaster, Pa.; 24th, in the "Hymn of Praise" by Mendelssohn, at Keene, N. H.; 27th, in Rev. Father P. Hartmann's "St. Petrus" at Carnegie Hall, New York; on the 31st, in Paterson, N. J.

Anton Hekking, the noted German cellist, is among the soloists engaged by the Volpe Symphony Orchestra for their third Spring term of Sunday concerts in Carnegie Hall.



The Oratorio Society of Alameda, J. de P. Teller, director, is rehearsing Verdi's "Requiem," and expects to give it at an early date.

An evening of classical music will be given at the Hartford Normal School the evening of January 14, when the Schubert Quartette of Boston will be heard in one of its delightful programmes.

Edward Barrow, who was to have sung the tenor part in the New Brunswick, N. J., Choral-Symphony Society's production of "The Messiah" last week, was taken suddenly ill in St. Louis, and could not appear at the performance.

William Lavin, the prominent Detroit tenor, sang in "The Messiah" at London, Ont., recently, and was heartily applauded. Mr. Lavin has been engaged to sing DuBois' "Seven Last Words of Christ" on Good Friday.

Instead of the usual ten-minute talk, quartette singing was substituted at the Wednesday meeting of the Indianapolis Bible Investigation Club. The singers, S. Dungan, J. E. Stilz, W. D. Allison and William T. Chaffee, were heartily applauded.

Prof. P. J. Shea, organist of St. Ann's Church, Montreal, was waited on Sunday morning after high mass by the choir boys of St. Ann's School and presented with a pearl pin. Prof. Shea has been connected with St. Ann's School as musical director for years, and has done good work with the juvenile singers.

Elvin Singer, assisted by several of his pupils, will give again this year a series of soiree musicales, the first one to take place this month, in Detroit. A feature of this recital will be songs and ballads published this season. Mr. Singer will sing, besides two ballads, Leoncavallo's "Romanza di Mille," from his latest opera, "Zaza."

An enlarged choir recently gave Handel's oratorio, "Judas Maccabeus," at Temple Beth El, Detroit, under the direction of Boris L. Ganopol. The special occasion for the service was the recurrence of Chanukah, the Feast of Lights, celebrated annually in commemoration of the victory of Judah Maccabee over the Syrian king, Antiochus Epiphanes.

Albert T. Foster's first Wednesday evening recital for the present season was given last week at his home in Providence, R. I. An attractive programme was presented, which included two numbers by a string quartette, violin solos by some of Mr. Foster's pupils and songs by Nativa Manderville, soprano. The rooms were well filled with appreciative listeners.

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**SHEILA POWELL**



was well interpreted. Among the numbers especially deserving of mention were two songs by Mrs. Wikstrom, soprano, "Ave Maria," by Gounod, and "Star of Bethlehem," by Adams. Katherine Conlon, violiniste; Mrs. Loomis, organiste, and Helen Stone, harpiste, furnished a beautiful accompaniment for the clear, full voice of the singer. The committee is planning to give concerts at the county jail, at hospitals and other places.

Mr. Stock has decided to do away with the playing of funeral marches and similar compositions as a tribute to the memory of Theodore Thomas, and, accordingly, at last week's concerts of the Thomas Orchestra, which fell on the anniversary of the passing of the eminent leader, offered selections of happier character. In this way was avoided the depressing solemnity which for two years has characterized these concerts. Prominent on the programme were the "Andante and Variations" from the "Kreutzer" Sonata of Beethoven and the "Dreams" of Wagner, both in the orchestral garb supplied them by Mr. Thomas. Mr. Middelsohulte played the organ Prelude and Fugue in E minor of Bach. The second part of the programme was devoted to Strauss's "Ein Heldenleben."

#### Noted Whistler Dies in Hospital.

YONKERS, N. Y., Jan. 7.—Thomas Brown, who a decade ago was known the world over as a whistler, lies dead in St. John's Riverside Hospital, aged thirty-five. He succumbed to a complication of diseases. With him when he died was his wife, Mrs. Eva Brown.

Brown was born in Holyoke, Mass., where his remarkable aptitude for imitating another's voice and the sounds uttered by animals and birds attracted the attention of theatrical managers. During his career he toured Europe, Africa and America.

Miss Gushing.—"Why did Miss Soprano decide to sing last night?"

Suitor.—"She said she was not in her usual form."

Miss Gushing.—"Horrors! To think of talking that way before men!"—Florida "Times-Union."

#### ITALY STILL JESTING OVER CARUSO INCIDENT



—From "Ars et Labor," Milan.

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## Where They Are

### I. Individuals

Barrow, Edward—New Orleans, January 17.  
Benham, Victor—Boston, January 21 and 22.  
Bloomfield-Zeister—New Orleans, January 14; Washington, January 25.  
Blye, Birdie—Dubuque, Ia., January 21.  
Cole, Kelley—Pittsburg, January 16; Toronto, January 19; New London, Conn., January 21.  
Cottlow, Augusta—Gainsborough, Ill., January 18.  
Dahl, Olivia—Seattle, Wash., January 12.  
Dethier, Edouard—Philadelphia, January 17.  
Faure, Mrs. Lawrence Lanoux—New Orleans, January 16 and 17.  
Figue, Carl—Brooklyn, January 14 and 21.  
Flotte, Eda—New Orleans, January 19.  
Ganz, Rudolph—Chicago, January 20.  
Gabrilowitsch, Ossip—Cincinnati, January 12; Mendelsohn Hall, New York, January 19; Minneapolis, January 25.  
Goodson, Katharine—Boston, January 18 and 19.  
Goodwin, Alfred C.—Washington, January 18.  
Grienauer, Mr. and Mrs.—Washington, January 18; Decatur, Ill., January 21; Jacksonville, Ill., January 22; Springfield, Ill., January 23; Galesburg, Ill., January 24; Rock Island, Ill., January 25.

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Hermann Hugo—Chicago, January 10.  
Hekking, Anton—Galveston, Houston, Dallas, Fort Worth, Tex., January 13 (week).  
Hutcheson, Ernest—York, Pa., January 17.  
Lawrence, Alice Eckman—New Orleans, January 16.  
Lawrence, Robert—New Orleans, January 16.  
Lhevinne, Josef—Buffalo, January 19; Detroit, January 22; Cincinnati, January 25.  
Linde, Rosa—Boston, January 12.  
Listeman, Virginia—St. Clara, Wis., January 21.  
Macmillen, Francis—Chicago, January 13; Toledo, O., January 15; Lima, O., January 16; Akron, O., January 19; Cleveland, January 20; Springfield, O., January 21; Columbus, January 22; Marietta, January 23; Chillicothe, January 25.  
Merrill, Leverett B.—Boston, January 20.  
Mihr-Hardy, Caroline—New Orleans, January 19.  
Nicholson, Bentley—New Orleans, January 16.  
Ormsby, Frank—Taunton, Mass., January 16; Lancaster, Pa., January 17; Keene, N. H., January 24.  
Perley, Ellida—Montreal, January 25.  
Powell, Mand—Chicago, January 21.  
Reed, Mary—Toronto, January 19.  
Rosenthal, Moriz—Chicago, January 12; Terre Haute, Ind., January 14; Cincinnati, January 15; Philadelphia, January 18 and 19; St. Paul, January 22; Duluth, Minn., January 23; Minneapolis, January 24.  
Samaroff, Olga—Chicago, January 13; Pittsburgh, January 15.  
Schnitzler, Germaine—Boston, January 12.  
Schumann-Heink, Ernestine—Portland, Ore., January 12; Walla Walla, Wash., January 14; Spokane, Wash., January 15; Helena, Mont., January 16; Ogden, Utah, January 17; San Francisco, January 20; Oakland, Cal., January 21; Fresno, Cal., January 22; Los Angeles, January 23; Redlands, Cal., January 24; Riverside, Cal., January 25.

Shirley, Clarence R.—Boston, January 20.  
Sprague, Louis Waldemar—Cincinnati, January 17.  
Staudenmayer, Clara—Boston, January 20.  
Stojowski, Sigismund—Mendelssohn Hall, New York, January 23.  
Szumowska, Antoinette—Boston, January 10.  
Tew, Whitney—Boston, January 19.  
Townsend, Stephen—Boston, January 16.  
Van Hulsteyn, J. C.—York, Pa., January 17.  
Von Radecki, Olga—Boston, January 23.  
Wiegand, Emil—Cincinnati, January 17.  
Williams, Grace Bonner—Boston, January 20.  
Wilson, Genevieve Clark—Cleveland, January 17.  
Winkler, Leopold—New York, January 18; Middle-town, Conn., January 21; Royesford, Pa., January 24.  
Wirtz, Bart—Washington, January 18.  
Woodley, Percy—Montreal, January 25.  
Yau, Ellen Beach—Galveston, January 14; San Antonio, January 15; Austin, January 16; Gainesville, January 18.

### 2. Orchestras and Bands

Boston Symphony Orchestra—Carnegie Hall, New York, January 10 and 12; Springfield, Mass., January 15; Boston, January 18 and 19.  
Boston Symphony Quartette—Mendelssohn Hall, New York, January 11; Boston, January 21; New York, January 22; Hartford, January 23; Cambridge, January 24; Worcester, January 25.  
Cincinnati Symphony Orchestra—Cincinnati, January 11, 12 and 25.  
Harlem Philharmonic Society—Waldorf-Astoria, New York, January 17.  
Kallenborn Quartette—Mendelssohn Hall, New York, January 16.  
Kneisel Quartette—Boston, January 15; Brooklyn, January 24.  
Longy Club—Boston, January 16.  
Adele Margulies Trio—Mendelssohn Hall, New York, January 15.  
Marum Quartette—Cooper Union, New York, January 24.  
Olive Mead Quartette—Mendelssohn Hall, New York, January 17.  
Montreal Symphony Orchestra—Montreal, January 25.  
New York Symphony Orchestra—Buffalo, January 12; Toronto, January 14 and 15, with National Chorus; New York, January 19 and 20.



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New York Philharmonic Orchestra—New York, January 5 and 8.  
Philadelphia Orchestra—Philadelphia, January 18 and 19.  
Pittsburg Orchestra—Buffalo, January 7 and 11; New York, January 12 and 13; Boston, January 18.  
Russian Symphony Orchestra—Carnegie Hall, New York, January 17.  
Sousa's Band—New York, until May 1.  
St. Paul Symphony Orchestra—St. Paul, January 23, 15, 20 and 22.  
Young People's Symphony Orchestra—Carnegie Hall, New York, January 19.

### 3. Operatic Organizations

"Madam Butterfly"—St. Louis, January 13 (week); Chicago, January 21 (2 weeks).  
"The Student King"—Garden Theatre, New York indefinite.

### 4. Future Events

January 16—The "Messiah," Taunton, Mass.  
January 17—"Judas Maccabæus," Apollo Club, Cleveland, O.  
January 20—"The Creation," People's Choral Union, Boston.  
January 23—Concert of Scottish Society, Mendelssohn Hall, New York.  
January 24—Concert of St. Cecilia Society, Mendelssohn Hall, New York.  
January 25—Concert Women's String Orchestra, Jersey City.

### What the Gossips Say

Algernon Ashton, the English composer, who has caused considerable discussion in his own country not only by his works but also by his frankly out-spoken letters to the press, sent a copy of his collected letters entitled "Truth, Wit and Wisdom" to Clarence Lucas not long ago and received the following reply:

Grand Opera House,  
Chicago, Nov. 1, 1906.

My Dear Ashton: Your astounding assortment of amusing Ashtonian anecdote, array of assertions, apt argument, Algonian ability and aggressive as well as authoritative asseverations absorb me absolutely. Many thanks for the book; it is exactly described by its title. I need say no more. It started my Pegasus off on a canter: I enclose the result. This may do for one of your new books. At any rate, do what you will with it; I give you entire control of this product of my genius; for definition of genius, see your book: "A great creative intellect." That's me! Nothing but pure intellect could create a great lyric like the enclosed!

With the kindest regards,  
Your old friend,  
CLARENCE LUCAS.

The enclosed "great lyric" was as follows:

Farewell, trusty Ashton and true!  
With life on this planet I'm through.  
I'd rather be dead,  
With a stone at my head  
Revised and corrected by you!

In a small Italian village the other day an organ grinder played the intermezzo from "Cavalleria Rusticana." The organ played mechanically, whining and out of breath, like all instruments of this kind.

Mascagni, who happened to pass by, felt almost moved to tears by this awful rendering of his masterpiece. He drew near, took hold of the crank of the organ, and

showed the man how a masterpiece could be improved by playing it with expression.

The next morning the maestro was sitting in a room of his hotel, when again the air of his intermezzo resounded, this time, however, rendered with some skill. Overjoyed, he hurried to the street to reward the organ grinder with a few coins and his compliments.

Imagine his astonishment at seeing that the fellow had attached to his organ a placard, with the inscription, "A pupil of Mascagni."

Professor.—"Do you, then, like a brass band?"

Fair Pupil.—"Oh! yes; I like a brass band very well, but I think I should always prefer a plain gold one!"—"Funny Cuts."

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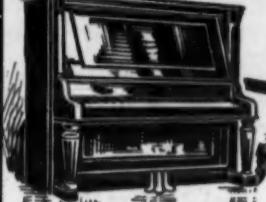
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